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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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The World of Music

A GIFT of $50,000 from an anonymous donor has been presented to the University of Wales to endow the position of a Musical Director. The Welsh have been a musical race, for their high appreciation of music.

THE Madrigal Society of Great Britain is offering a medal, together with cash prizes of $50 and $25, for the best compositions in true madrigal form, the contest closing January 1, 1919. Particulars as to the conditions may be learned by addressing the secretary of the Madrigal Society, Whyteleafe, Bromley, Kent, England.

IT was erroneously stated in many newspapers that Mr. Dhuffoch took an American orchestra to France with him this summer. Instead, an orchestra of fifty French musicians was recruited by him in Paris, the salaries being paid by Mr. Harry Harkness Flagler.

THROUGH the generosity of Mr. Adolf Lewisohn, the splendid series of symphony concerts which New York City has been having at the City College Stadium this past summer is to be continued this winter.

AN Australian "Chautauqua Circuit" is being organized on the same plan already so familiar in America, and embracing about seventy towns.

MINNESOTA Music Teachers held their annual convention this year at St. Paul. One leading feature was a magnificent performance of Brahms' *Requiem*.

OSSIP GABRILOWITSCH, leader of the Detroit Symphony Orchestra, resigned his appointment early in July, owing to a disagreement with Local No. 5 of the American Federation of Musicians, who objected to what they deemed an unnecessary importation of thirty musicians from other cities, but the matter has been adjusted and his resignation withdrawn, at present writing.

FREDERICK DELIUS has written a new double concerto for violin and violoncello. It was written for the sisters Jelly d'Aranyi and Beatrice Harrison and will probably have its first performance soon.

THE New York State Music Teachers' Association held its annual convention in New York City, June 25-27. Considerable excitement (without ill-feeling) was developed by the tilt between the pro-examination and anti-examination factions.

THE Missouri Music Teachers' Association convened at St. Louis, prefacing its co-operation with the National Association of Music Teachers by efforts of the latter to secure a National Conservatory of Music promoted and patronized by the Government; also in the matter of the teaching of "American-made Music."

LIEUT. JOHN PHILIP SOUSA, U. S. N. R. F., bandmaster of the Recruiting Service, recruiting all his have thrilled America for years, has written a new march, *The Volunteers*, dedicated to Edward N. Hurley and the shipbuilders of the country.

THE Boston Symphony Brass Quartet, consisting of Gerhardt, trumpet, euphonium and horn, recently made its début in that city.

METERBEER'S *Le Prophete* has been revived at the Metropolitan Opera House, New York, with Caruso in the character of *John of Leyden*.

CAMPANINI is said to be planning to build a big new opera house in New York, in which the present Chicago Opera Company will give performances next winter. It will probably be located near Columbus Circle.

LINCOLN DAY was celebrated at the University of Illinois by a Pageant, in which music played an important part, under the direction of William Chauncey Langdon and J. Lawrence Erb.

A CONTRIBUTOR of *The Music Student* (London) gives an entertaining account of a performance of Haydn's "Toy Symphony" at one of the Y. M. C. A. huts on the edge of Salisbury Plain, the instruments being played by soldiers, some of whom were professional musicians. The violinist distinguished himself by also undertaking the (toy-) trumpet part, the trumpet being hung in front of him by strings from the ceiling.

THE awards of Carnegie's United Kingdom Trust, designed to aid in the publication and production of the works of British composers, have been granted this year as follows: to Lawrence Arthur Collingwood, for a symphonic poem for full orchestra; to Edward Norman Hay, for a string quartet; to Alfred M. Wull, for a quartet for piano and strings, and to William Wallace, for a symphonic poem. Last year's winners (who were not eligible for this year) included Sir Charles Stanford, Granville Bantock, Frank Bridge and others of well-known names.

IT is not generally known, but is nevertheless a fact, that the advantages of the very fine music library (a department of the Library of Congress), at Washington, are open to any citizen desiring to be in engaged in serious music study of a research nature. It is not even necessary to be in Washington, as a properly qualified and responsible person can have the records delivered to his door, and retain them for a month, at the mere cost of expressage. This is a rare privilege which no similar library in Europe would think of granting.

A REVIVAL of Glück's grand opera *Orpheus* took place at the Greek Theater in Berkeley, Cal., last July, on a large and spectacular scale. It is said to be the first performance of that classical work on the Western coast.

AN appeal is being made to musicians in Great Britain to aid in raising $25,000 for the accordion of the musical side of the work of the Y. M. C. A. in camps.

THE writing of war songs seems to be somewhat overdone. One large publishing house claims to have received an average of 200 "patriotic" songs a week for the past year; another, ten a day since the war began. Naturally but the very smallest percentage of these will ever be in print, and of those printed, a still smaller percentage will achieve anything like popular recognition.

THE fashionable finish for pianos at the present day is a somewhat dull surface, highly-polished glossy wood-work being no longer in the favor with the fastidious.

THERE have been large shipments of American pianos to Spain of late. The *Nuevo Mundo* of June 7th, an illustrated magazine published in Madrid, prints a picture showing a consignment of some two dozen just finished in that city and still unpacked.

UGO ARA, former viola player of the Flonzaley Quartet, has returned to this country after some two years of war work, at first as a hospital attendant, and afterward in connection with the Y. M. C. A. Mr. Ara says that in no place of life has he found musical recreation to mean so much as in the restoration of morale, courage and force among the fighting men of the world to-day.

GUSTAV KOBBE, an eminent musical critic and writer, was instantly killed last July by a hydroplane swooping down and colliding with a boat in which he was sailing, on Long Island Sound.

THE eighth annual convention of the California Music Teachers' Association, held at Los Angeles in July, was a great success. Among the interesting features may be mentioned the appearance of Godowsky, Cadman, and the Zoellner Quartet.

IT is rumored that more French opera than ever will be in the repertoire of the Metropolitan Opera House the coming winter.

TAMAKI MIURA, the Japanese soprano, has a parrot which has learned to sing coloratura scales and arpeggios very creditably, by dint of constant attempts at imitation. Miss Miura sings to D above the staff, but the bird goes up to high G above that.

BOZZO, the composer of *Mefistofele* and librettist of several of Verdi's operas, left a new grand opera, *Nero*, completed just before his death. It is uncertain where it will be first performed, as the opera houses of Italy are not at present in a position to produce a work on the fastidious.

PHILADELPHIA has enjoyed a series of high-class orchestra and band concerts at Willow Grove Park through the summer. Nahan Franko's Orchestra, Pryor's Band, Victor Herbert's Orchestra, Conway's Band, Wassili Leps' Orchestra and Sousa's Band have each given a two weeks' season. Admission was free, a nominal price being charged those desiring reserved seats.

THE *Sky Line*, a new monthly publication devoted to music and the drama, is one of the latest complementaries. Recent numbers devote much space to exposing the alleged extortions of dishonest managers in the concert field.

MRS. FREDERICK S. COOLIDGE, the founder and patron of the Berkshire String Quartet, is building a chamber music hall in the heart of the Berkshires, on South Mountain, near Pittsfield, Mass. The design of the building is modeled after Washington's home at Mount Vernon. It is planned to hold an annual chamber music festival, at which chamber music shall be the leading feature.

THEODORE DEHON RUDDOCK, without doubt the oldest organist in the world, died recently at his home in Edmonton, Ky., in his ninety-ninth year. He had served actively as an organist up to the age of ninety-six, the last sixty years being spent in Charleston, which was also his native city.

WOMEN are now employed as workers in several piano factories, owing to the shortage of labor, in the making of the numerous small parts which compose a piano, their work has proven specially satisfactory.

IT is reported that pianos of a cheap grade and bearing no names are now being provided in Japan for the Chinese trade.

THE Ordnance Department of the United States has sent out an urgent request to piano manufacturers not to use walnut lumber for piano cases (with the exception of certain specified varieties of the wood) as it is needed for gunstocks, and airplane propellers.

THE Macdowell Club, of New York, gave a most excellent "Bach Festival" in May, somewhat on the lines of the famous Bach Festivals held each year in Bethlehem, but on a smaller scale, under the direction of W. H. Humiston.

GUY MAIER, the well-known Boston pianist, is now on a tour of the U. S. A. playing with the American troops at Aix-les-Bains, France.

MARCUS MAYER, former manager of many operatic stars, including Adelina Patti, Christine Nilsson and Emma Juch, died at Amityville, Long Island, on May 8, aged seventy-seven years.

THE society known as American Friends of Musicians in France, organized a few months ago, has already done a noteworthy philanthropic service, having raised and distributed some $14,000 among French musicians in need and distress because of the war.

BUENOS AIRES possesses the second largest opera house in the world. The Argentine government, wishing to further an interest in the best music, systematically distributes a large number of free tickets, the plan being that at least one member of each household shall be enabled to attend once in each session, regardless of financial considerations.

CONTENTS FOR SEPTEMBER, 1918

MUSIC

THE ETUDE

SEPTEMBER, 1918 VOL. XXXVI, No. 9

Music in Industry

THE movement to make music a regular part of the work of great industrial undertakings is spreading rapidly in the United States. The lack of idealism in "dollarland," which used to be the continual taunt of our Teutonic enemies, is constantly belied by facts. One of the large Western packing firms (Swift & Company), which has in the United States service at the present time, no less than 4,155 former employees, has a large chorus directed by Mr. D. A. Clippinger. A recent concert given for the military benefit association of Swift & Company presented a program of which any organization might be proud. John B. Stetson & Company, the well-known hat manufacturers of Philadelphia, have a similar organization, as has the Marshall Field & Company in Chicago, the Wanamaker Stores in Philadelphia and New York and the Strawbridge & Clothier Store. It would hardly be safe to hazard a guess, but the editor of THE ETUDE does not believe that it would be an exaggeration to say that there were at least one thousand such organizations in America. In England the number of choruses and bands connected with industries is really enormous. Of course, the war has made a difference, but there is little doubt that after the war this means of bringing inspiration to workers in all occupations will develop enormously. It is interesting to professional musicians as it points to valuable service and additional income. The Theodore Presser Company is very proud of its own choral organization directed by Mr. Preston Ware Orem. The Presser Choral consists of sixty voices and has given with orchestra before large audiences such works as "The Elijah," "The Rose Maiden," "The Seasons," etc.

The Strawbridge & Clothier Chorus is conducted by the general manager of the business (6,000 employees), Mr. Herbert J. Tily, who also has a degree of Doctor of Music and has been an organist for years.

Music, "Just for the Fun of It"

A BUSINESS man, directing some five or six thousand employees and the distribution of millions of dollars annually was asked why he made music his hobby. His reply was:

"Just for the fun of it. I find that I can get far more joy out of music than I possibly could out of almost any other thing. To me it is both a physical and mental refreshment. It seems infinitely more interesting to me than collecting old and broken-down furniture, cracked plates, mutilated coins, antique postage stamps, ancient armor, raising chickens, or even dogs. Gardening appeals to me, as does nature to everyone, but one can garden only a few months out of the year, while one may have music every month in the year. Of course, one may study art at all times, but my love is for music. Music seems to me such a living thing that it vivifies everything it reaches. I don't know of anything that could balance the work-a-day strain of the busy man better than music. A half an hour at the piano or at the organ when I go home simply wipes out everything that has bothered one during the day and gives the mind and body a fresh start as nothing else can. One cannot play any instrument, and play it well, while thinking about anything else."

Musical Contagion

THE phenomenon of musical contagion is one of the most baffling puzzles in the art. With the publisher of music it is sometimes a matter of great concern, particularly in the case of the publishers of popular music. A new song or piece comes into the world, and in an amazingly short time people are singing it or whistling it. Another piece of apparently equal merit is produced and, despite all manner of introductions and elaborate advertising, it fails dismally, and the plates from which it has been printed may as well be melted up for old metal. Of course, advertising and "plugging," as the popular publishers call it, will help in the case of a song with merit, but on the other hand, millions of dollars have been literally thrown away in this manner upon worthless things. No cheque that ever polluted the Italian Opera Houses could have been more commercial than the custom, now happily ending, of having a leather-lunged youth located in the gallery of the theatre to help popularize the song by joining in the chorus. Orchestras and singers were bribed to force a song by playing or singing it upon all occasions, whether the audiences approved or not. Naturally the audiences became more and more apathetic. The water was put before the horse, but he refused to drink. No one seems to be able to tell whether a melody is contagious or not. It frequently happens that some of the songs that prove immensely popular are ones that have been rejected by gifted critics. Judgment enters into the matter of selecting the manuscripts, but no judgment can invariably determine the caprices of the public. The critic who could select successful songs or pieces with unfailing accuracy would be as valuable as the broker who could select stocks that would unquestionably prove immensely profitable.

Apart from the commercial aspects of the puzzle there is something exceedingly curious. There are, it is true, certain channels of popularity—or shall we call them fads. Just now there is a natural demand for war songs—but a sudden turn of the wind could readily establish a craze for a totally different kind of music of the day,—as, for instance,—the tango craze of yesterday. In America, simplicity of melodic outline seems to have little to do with the infectiousness of a song. In our cosmopolitan population some of the most complicated rhythms have spread like the mumps, and before we know it the cheeks of every small boy are puffed out whistling syncopations that would do credit to a Tzigane.

One of our friends is a composer whose compositions have been hummed and whistled by more millions of people in more countries than those of any other living writer of music. Despite a great personal admiration for the man, we have frequently been forced to confess, upon first hearing one of his compositions, that its popularity was inexplicable,—yet we find that in a few days the notes keep running in the head with the persistence of bees in the orchard. Nothing can drive them away. They are with us at breakfast, dinner and supper. They follow us to business and are our companions in all of our walks. They are subconscious somethings that come to our lips time and time again, until we get out of patience with ourselves. Yet we are entirely at a loss to understand the reason for this phenomenal vitality of rhythms and melodies. It is sheer genius, which only the great can inherit.

The Greatest Musical Asset

By Dr. Herbert Sanders

If the collective students of a large music-teaching institution were individually asked: *"What musical asset do you regard as the most valuable?"* how various would be the replies!

Some would recall the saying of Bülow, "Three things are required to become a great performer: The first is technique, the second is technique, and the third is technique." Others, who perhaps had already acquired a facile technique, would undoubtedly answer "Expression." Then, again, we should have "An infallible memory," and so on. How many of you who read this essay have asked yourselves the question? If you have not yet done so do it now—before you read the next paragraph.

A little thought will show that the most desirable asset for the music-student can be none of these things: Technique, expression, memory, repertoire are the effects of a faculty which must be the cause; they are the fruits of a tree which must be first planted and cultivated before the blossoms unfold and the fruit appears. And the cause of the stupendous barrenness of music-teaching to-day is due to the fact that we carefully search for fruit in places where we carelessly forgot to plant the tree. Plant the right tree, water it and give it plenty of sunshine (*i. e.*, exercise the right faculty in a musical atmosphere) and the fruitage will exceed all expectations. This faculty has been aptly named the tonal vision.

Tonal Vision

Change the words, and join them, and you get sound-sight. That is, as the sound is heard it must be simultaneously associated with its symbol (or note) on the printed page. The composer does this, he first "hears in his mind" the music, he then records it by means of our musical notation. Or, inversely, the printed music is first seen and without mechanical aid it is associated with the sound of which it is merely the symbol; this is the order of the sight-singer. The composer in the act of composing mentally hears, then sees; the sight-singer first sees, then hears. This faculty has been best defined in the form of a paradox as "Hearing with the eyes, and seeing with the ears."

Many musicians regard this as a gift, and as such impossible to cultivate. Two decades ago it was said that only those with born "ears" could learn the violin; to-day we recognize the fact that almost anybody can learn the instrument; two decades ago two per cent. was considered the approximate number endowed by nature with the possession of an "ear;" to-day that percentage would be considered to number the disqualified by lack of an "ear." That the ablest of modern music educationalists consider the faculty capable of cultivation is obvious, for nearly all modern treatises on music, both practical and theoretical, have as their basis a grounding in ear-training. Those who feel deficient in this respect would do well to study some system of ear-training. This, however, is only the first step—the tone; it must be followed by the writing of the sounds heard—the vision.

How Cultivated

The combined process can be practiced by sitting in the arm chair with new unheard music in hand, then, after *realizing* it as well as possible, play it, and at the same time note carefully the difference between the mental and audible effect. Practice should start with something simple, a hymn tune, for example, and as the powers of realization develop increase the complexity of the score. This power can be cultivated until not only the notes can be realized, but even the varying tones of orchestral instruments, and these not only singly, but in combination. This is, of course, what is meant by "reading an orchestral score," an act which not only implies a grasp of pitch, but also a grasp of color.

Technique and Mind

Speaking generally, it may be said that to one possessing tonal-vision the desirable accomplishments of technique, expression and memory are easily acquired. For instance, "What is the chief impediment to the cultivation of a perfect technique?" The answer is contained in the oft-repeated saying of Moscheles: "The mind should practice more than the fingers. The mind is the main thing." Or, as Bülow said: "First of all, a pupil must be trained to think." But all "mind training" and "thinking" in relation to music must begin with the tonal-vision.

Feeling

A noted tennis player was asked by a novice as to the best way to hold the racquet, and the answer he received was, "Just hold it naturally." The answer was, of course, illogical, for what was natural to the expert would be unlikely to be natural to the novice. As a matter of fact the reply was on a par with the advice which Chopin gave to his pupils to "play as you feel." It is improbable that his advice would be any more valuable than the advice to hold the racquet naturally. Why? Because in a case of this kind feeling is an effect and not a cause. We must go further back. What is the *cause* of feeling? The only answer, assuming the player has natural emotion, is musical *realization*, and musical realization does not come primarily from hearing what is played; what is played is the result of the realization. The reason the effect is so often inadequate is because the realization is incomplete. Undoubtedly the hearing of great performers is invaluable because they help the listener to realize the music and a common remark after a virtuoso's appearance is, "I've listened to such a piece many times, but to-night is the first time I have really *heard* (*i. e.*, realized) it." The possessor of the tonal-vision can "realize" for himself, and therefore his playing (assuming he possesses temperamental qualifications) will always be characterized with expression, and when he hears a master he will hear a realization of himself.

Memory and Mind

What is the usual method adopted to strengthen the memory and secure a repertoire? Speaking generally the pieces are played and replayed until they "go by themselves," and the danger lurking in this method is that the fingers are trained, but not the mind. Memory attained in this way is merely a "finger" memory and not an intelligent memory. Let the motor nerves lose their automatic action and the piece comes to a humiliating stop. One of the greatest of modern piano pedagogs has condemned this kind of practice in the following trenchant words:

"It must constantly be insisted upon, that if we try to make the piece, or study, or technical exercise 'go by itself,' this, so far from being 'practice,' is indeed the opposite—it is un-practice. For in trying to turn ourselves into human automata we are doing all we can to render it impossible for us to acquire those habits of mind—of attention—which enable us to play with success; and we shall, in the end, find our head listening merely to the doings of our spine! And this is no mere figure of speech, for it describes quite accurately what does occur in such cases; that is, we have here the conscious, could-be intelligent brain engaged in merely noticing (instead of directing) the clockwork doings of our spinal or ganglionic centers!"

The tonal-vision accounts for all phenomenal musical memories. Bülow attributed his remarkable memory to it. He said: "I had promised a friend to play a composition of his at my next concert and had not found time to play it over even once. I took the piece along on my trip, studied it in the coach, and in the evening played it at the concert. This method of studying it, first with the head and then with the fingers, I cordially commend to every musician." During his first year in America Bülow gave a hundred and thirty-nine concerts without looking at a single page. On his second American tour he played by memory all Beethoven's compositions for piano solo on sixteen consecutive evenings; without the possession of the tonal-vision these were impossible feats.

"Sing away sorrow: cast away care," so wrote Cervantes in Don Quixote three centuries ago. The blessing of singing is again erasing worry and anxiety at a terrible moment. Rejoice that you are among the Music Makers. You are enlisted for your country in the battle against fear and anguish. Keep up the good fight.

The Development of Rhythmic Sense in the Music Student

By Walter J. Fried

Von Bülow said "In the beginning there was rhythm." Taking that as my "leitmotif" I am safe in saying that the foundation of the development of the rhythmic sense in the music student is laid during the first lessons.

One of the things I am sure we all find hardest to teach is time and the value of notes. I imagine we all resort more or less to the same devices, such as, the division of an apple into halves, quarters, eighths, etc.; also a like division of the dollar. The similarity in the looks of the whole and half rest causes beginners much trouble. I try to impress the difference between the two by telling the pupil that the whole rest has four arms (corresponding to the four beats), is therefore strong enough to hold on to a rail and thus hangs below the line; the half rest has only two arms, is not strong enough to hang from the rail but must sit on top of it. This impresses the mind with two things, the number of beats given to each rest and, at the same time, the different position the rests have in the staff.

One thing that I have found most useful in teaching time and notation, is the "musical writing book" of which there are several good ones on the market, put out by various authors. They teach the elements of music and some even give a little idea of harmony.

When the pupil understands the principles of time and its division I let him count and clap his piece for me in this way; a measure, we will say, contains one-half note and two quarters, the pupil claps his hands once and says one, two, then claps his hands again saying three and again saying four. This method is carried out through each measure thus giving the pupil the general rhythmic character of the piece.

To train the ear I, myself, play a scale and state the number name of each note, *i. e.*, 1, 2, 3, etc., then I play easy intervals, always giving the key tone first, and ask which number I am playing. After this, I show the pupil the intervals written out on the staff and let him learn how they look, this done he can begin to play the easy ones himself.

The next step is the mastery of the dotted quarter followed by an eighth note slurred and detached in a 2-4 or 4-4 time. I generally explain, by use of a piece of paper (I call it an apple in order to excite the imagination), which I divide into eight equal parts, how it is possible to divide a whole note into eighths and that each part represents one beat of a 4-4 time doubled to make 8-8. Then by giving the dotted quarter three beats and the eighth note one beat the student soon learns how to beat out the rhythm. After it has become firmly fixed in his mind, I substitute the word "and" and make him recite it thus: One "and," two "and," etc. I have found it a very good plan, whenever a more complicated rhythm appears to sub-divide the bar into smaller denominations according to the time-signature.

One of the most difficult rhythms for the average young student to master is the quarter note followed by a dotted eighth plus a sixteenth (slurred) in a 4-4 or 2-2 time. After explaining the value of the dot after the eighth note, I found that the quickest way to convey the idea to the student's mind, is to play it for him several times.

In regard to the 9-8 rhythm which can, and should, be taught to be divided into three beats I use the expression "One ha-ha, two hoo-hoo, three hee-hee." It affords the student a great deal of amusement and also appeals to his imagination. Nearly every student has a lively imagination and the teacher should at all times appeal to it by inventing all sorts of expressions and actions. Singing the melody for the student helps a great deal, but, of course, I always first apologize for my lack of training in voice culture.—*Year-Book of the Texas Music Teachers' Association.*

Circumstance and the Artist

Young artists are too apt to feel a certain unreasonable dependence upon place and circumstances. Greater than these is personality. The Scotch have a proverb "Where Macgregor sits, there is the head of the table." When Sarah Bernhardt was touring the United States, her manager failed to secure a proper theatre for her in a certain Texas city in which she had promised to appear. With great reluctance, and expecting a contemptuous refusal, he suggested that he might secure a circus tent, but supposed that she would only act in a first-class theater. "Go ahead," said she, "wherever Sarah Bernhardt acts *is* a first-class theater!"

Keyboard Maxims of Master Pianists of Today and Yesterday

Give particular attention to the basses when you are playing. Your harmony can not be clear unless you do this.

Anton Rubinstein.

The art of fingering is in utilizing the fingers to bring out the differences in the qualities of sound. There are as many different qualities of sound as there are fingers.

Frederic Chopin.

When I sit at the piano keyboard I am standing at the same time in yonder corner as a listener. What does not sound good from the corner I correct at the keyboard.

J. N. Hummel.

Scales should never be "dry." If you are not interested in them, work with them until you become interested in them.

Nicholas Rubinstein.

Blind obedience to a good master is one of the indispensable rules for the student's success.

I. J. Paderewski.

Do you wish to make music? If so, think music, and nothing but music all the time, down to the smallest detail, even in technic.

Harold Bauer.

The tendency in modern pianoforte practice is to bring about the best results with the least possible effort. Twenty-five years ago it seemed as though the opposite were true.

Rudolf Ganz.

Never attempt to play anything in public that you have just finished studying. When you are through working with a piece, put it away to be musically digested, then after some time repeat the same process, and again the third time, when your piece will have become a part of yourself.

Fannie Bloomfield Zeisler.

Any fool can play a five finger exercise, but it takes a wise man to adapt what he has learned from his playing such an exercise to the uses of his interpretative work.

Ernest Hutcheson.

Let proprietory systems go to the winds. All really good teachers use much from many, many different methods.

Mark Hambourg.

Making mistakes in piano practice is in most cases an entirely avoidable habit, often resulting from not checking the matter at the very start.

Olga Samaroff.

Never imitate anyone in your playing. Keep yourself true to yourself. Cultivate individuality and do not follow blindly in the paths of others.

Franz Liszt.

You will not take music lessons all your life. Work therefore every day to make yourself as independent as possible.

William Mason.

Even the smallest task in music is absorbing, though everything else appear shallow and repulsive.

Felix Mendelssohn Bartholdy.

The root of all brilliant playing lies in one thing—accuracy. Without accuracy any attempt at brilliancy must result in mussiness.

Teresa Carreno.

The student should continually examine his own work with the same acuteness he would be expected to show were he teaching another.

Josef Hofmann.

I have never been in favor of the many automatic mechanical methods of producing touch. There is really only one real way of teaching and that is through the sense of hearing of the pupil.

Ossip Gabrilowitsch.

The only safe course for the average pupil is to practice regularly or not at all.

Alexander Lambert.

A good rhythm indicates a finely balanced musician—one who knows how and one who has perfect self-control. All the book study in the world will not develop it.

Katharine Goodson.

New life should go into any composition at the very moment it passes through the soul of the master performer.

Sigismond Stojowski.

Beware of all signs of nerve decay. It is time for you, Mr. Pianist, to investigate yourself, and strive to build up your nervous system.

Alberto Jonás.

One hour of concentrated practice with the mind fresh and the body rested is better than four hours of dissipated practice with the mind stale and the body tired.

Emil Sauer.

"Why and How to Read At Sight"

By Hazel Gertrude Kinscella

The ability to read readily at sight is acknowledged to be invaluable to pianists, organists, and would-be accompanists, and it should encourage the large number of students who have not the inborn, natural ability to read without effort, to know that the faculty may be acquired and developed to a high degree by systematic efforts.

That the need for sight-reading ability is considered a real necessity, especially by those whose form of art requires an accompanist, is proven by the following quotations from recent interviews with eminent artists: Evan Williams, the Welsh tenor, in being asked by the writer the qualities he most desired in an accompanist, answered,—"There are certain fundamentals underlying greatest success as an accompanist. Technic being, of course, taken for granted, the first and greatest necessity (this, Mr. Williams heavily stressed) is to become a *lightning sight-reader.*" Eddy Brown, the brilliant young American violinist, also places sight-reading ability at the head of his list of accomplishments which an accompanist should possess.

Clarence Eddy, the well-known concert organist, says: "Every organist should first be a first-class pianist, and should be able to read at sight any third- or fourth-grade music written for the piano. There are many people who think that the ability to read readily at sight is a natural inborn gift, but not so. One may, of course, have especial gifts in that direction, but the ability can be cultivated by anyone wishing to do so." A conclusive argument as to the necessity of such development, for organists, lies in the fact that in the 1918 examinations for either Associate or Fellowship membership in the American Guild of Organists, twenty-five per cent. of the first day's tests at the organ are in sight-reading.

The writer has found the following methods for acquiring this much desired ability very successful, and can sincerely recommend them after several years trial. Results will be obtained in a much shorter time if four or eight pupils of relatively the same grade of advancement can practice sight-reading together. With the pupils seated, two at a piano, I place before them music in four- or eight-hand arrangements, of a much easier grade than that which they are studying. I ask them, first of all, before playing, to notice the key, time-signature, and general style of the piece,—and to arrange the corners of the music pages so that they can be quickly and deftly turned. Then all together count aloud one or two measures in advance of the first notes, then begin to play. All are warned to keep their place in the music, and play as many of the notes as possible, regardless of many which may be left out, for in sight-reading one must *go on*, and not stop the performance of others. And while it is generally preferable that the tempo should be at very nearly the required tempo of the composition in use, one should not, at first, go faster than the readers have the ability to comprehend.

If a metronome is occasionally used, the first reading may be at a rather slow tempo, allowing time for observance of phrase and expression marks, etc. Then the metronome may be set faster twice, the last time to the indicated tempo on the composition. This composition has now become familiar, and should be laid aside, for the work of a sight-reading class is not a finished ensemble.

A sense of rhythm plays a large part in the ability to read at sight, and its development should be given extra attention. Reading of folk-music, and such works as the Brahms *Hungarian Dances*, *Slavic Dances* by both Wolff and Dvořák, *Marche Slave* by Tschaikowsky, and *L'Arlesienne* by Bizet, are very profitable, rhythmically. Pupils may go through them, first, all playing their right hand parts, only, counting aloud; then playing the left hand parts; then, sometimes, having the players play only certain *counts* in each measure (this is a wonderful test of ability to see value of notes and rests at a glance). When a particularly difficult rhythmical problem presents itself, it is sometimes profitable to stop for a moment and "tap" or clap out the rhythm, or to play the *rhythm* (not the melody) of the measure or measures on one key of the piano—C, for instance.

Pupils should come, in time, to be able to recognize certain major and minor scales or arpeggios at a glance, in runs or complicated passages, and not be obliged to read out every separate note. Certain chords and chord progressions should come to be recognized, automatically, as a whole, and not necessitate "spelling out." Only in this way can one attain great speed in reading. Later in the course, I request each student to bring a solo of moderate difficulty to each meeting of the class, and after the hour's ensemble reading, these pieces are read by the other students in the class, after I have indicated the required tempo with the metronome. Accompaniment of voice or instruments easily follows.

The value of the work in classes cannot be overestimated, as it simulates confidence and alertness, the ability to play with and before others, and promotes more finished and artistic ensemble playing. With a good choice of music used,—ranging from adaptations of standard symphonies, overtures, and suites, to arrangements of solo works by classic and modern writers,—it may result in greatly increased appreciation of the best literature of music,—some of which, the orchestral, being seldom heard outside of the larger cities.

Two Lessons a Week *versus* One

By Elmore Hoppox

Two Lessons.

Constant oversight and chance to correct wrong habits before they are formed.

Inspiration pupil gathers from teacher's guidance and care.

Stimulus pupil acquires from the necessity of preparing two lessons.

Aim to reach a certain piece more quickly acts as an inducement to cover the required distance.

Child's mind fresh, receptive, eager to explore; hands flexible and easily adapted to right or wrong positions—all favorable to get right start upon which to erect a firm superstructure.

Given in class, results are manifold: two important ones—incentive an alert pupil gives to the sluggard; excellent opportunity to give ear-training (so much neglected) in a most attractive way.

One Lesson.

Too great lapse of time between lessons for young people.

Brings about an indifferent spirit.

Time appears interminable to short-sighted student; the preparation of the lesson is delayed, which brings a consequent hurry at the end.

A hurriedly prepared lesson is poor and necessitates re-assignment, which discourages and frequently antagonizes a pupil.

Never failing retrogression when a student changes from two lessons to one at the dictate of the parent's impracticability.

In case of class lessons, one lesson a week gives too scant opportunity for personal attention.

Summary.

Economy of time and money in the end, since progress is more real and satisfactory.

Loss of pupil's interest through a lesson poorly prepared at the last minute and re-assigned means time and money lost.

When the Professor Got Back from His Vacation

The Professor went off to the woods for the glorious month of August. Here, at least, he could be free from care while he was tantalizing the little speckled beauties to jump from the stream and snatch the dangling fly.

Meanwhile the colored lady, old Aunt Mollie, who does the Professor's washing, was given an opportunity to clean up the Professor's studio. When the Professor got back from his vacation he found this little *billet doux* from Aunt Mollie, which we have edited and respelled for our readers:

"Dear Sir:—The lady dressed in a sheet fell off the mantelpiece and got all broke. You know, the white lady without any arms.

"Your piano was awful dirty—it took two pails of suds to wash it out.

"A lady called and said that she had four daughters who wanted to study with you. She wrote her name on a piece of paper, but I put it in the fire by mistake. Mighty nice lady, with a big blue automobile.

"All the old paper with little blots all over it got cleaned out good and thorough.

"The furniture polish in your closet called Black and White is no good, but it smells fine.

"I took down all your books out of the bookcase, and when I tried to put them back there was two scuttlefuls left over. You'll find the scuttles behind the piano."

Thoroughness in Little Things

Mae-Aileen Erb

Armed with diplomas from leading conservatories, bubbling over with enthusiasm and eager to put their recently acquired knowledge to the test, an army of new teachers enter the musical profession in the fall of every year. Before they can become full-fledged teachers in the true sense of the word, however, they have much to be learned which cannot be gleaned from school or text book, but from experience alone.

These young teacher aspirants should remember the motto: "He that neglects the little things shall fall little by little." Thoroughness is the keynote of success in everything, and it is one of the qualities which is inseparable from a good teacher. Many a talented pupil has been consigned to mediocrity through careless and faulty instruction.

Let us dwell for a moment on some of the "little things" which, in time, can become serious barriers to one's success. In the first place (you may consider this very, very trivial, but 'tis important none the less) care should be taken to form a correct hand position and an erect sitting position at the keyboard. All habits, such as nodding the head, tapping the foot, swaying the body back and forth in time to the music, or bending over the piano unduly should be discouraged in the pupil before they become mannerisms.

Constant drill in note reading, leger lines as well as on the staff, should never be discontinued until an absolute knowledge of them is gained. Fingering should be adhered to strictly; no haphazard fingering on the part of the pupil should be permitted. Every error made should be corrected before the lesson period is over, and not allowed to slide by until the "next" time. It is all too easy for a teacher to become careless in this respect.

The pupil must be taught to help himself; he will not always have a teacher upon whom to depend. If a wrong note is played let him find the correct one himself. Should the time be troublesome, give the pupil a pencil, and let him divide the measure into its proper counts. It will make far more impression on his mind than if someone were to write it out for him. Counting aloud must also be insisted upon from the earliest lessons. The teacher should not deem it necessary to count for the pupil or even with him. If the young player understands the time perfectly he should be taught to rely on himself and do the counting alone. This will save the teacher much energy as counting for students from morning until evening cannot but prove tiring and is of small benefit to the child.

Another important suggestion to be remembered is this: Never, never advance the student too rapidly. Each step undertaken should be thoroughly understood before going to the next. Let your foundation work with your pupils be scrupulously painstaking and thorough.

Some Practical Psychology for Piano Teachers

By PERLEE V. JERVIS

There are many teachers who are fine pianists and—as far as education goes—well equipped for their profession, yet fail to attain success with their pupils. The ability of a teacher is measured more accurately by his average success with all pupils rather than by what he does with a few talented ones. It is easy enough to teach gifted students; as the late Emil Liebling once said, "they play in spite of our teaching!" Unfortunately the average class is not made up of geniuses; the teacher must take all kinds of material and—to the best of his ability—make something out of it.

Now, while it may be true that great teachers—like poets—are born, not made, yet a study of Psychology may help any teacher to become a better one. In examining the psychology of teaching I shall only set down in a fragmentary way a few principles which may be helpful to the inexperienced teacher. The failure of many teachers may often be attributed to neglect of one or more of these principles.

The First Impression

1. *Making the First Impression.* This I would rank first in importance. While it is a truism that "appearances are deceitful," yet—deny it as we may—the wisest of us are swayed by them. While our first impression of a person may be wrong and subject to reversal later, yet it exerts a more powerful influence on us than we are sometimes willing to admit. A child's first impressions are often ineradicable; they may be corrected to a certain extent when he reaches the age of reason, but they will still persist in the subconsciousness. To the present day I retain a feeling of animosity toward one of the teachers of my childhood, in spite of the fact that it is foolish and perhaps unjust. The impression which the teacher makes upon his pupil at the first lesson may exert a powerful influence upon the latter during his whole course of study.

The teacher who is well dressed, refined in manner, quiet and dignified in bearing, and courteous in his treatment of pupils, may secure a greater hold upon them than the teacher who is badly dressed, unrefined, brusque, impatient and conceited. Success in teaching depends first of all upon getting the respect and confidence of the pupil.

Therefore, when the pupil comes for his first lesson, greet him cordially, try to make him feel that you are interested in him; do all you can to remove any cause for self-consciousness on his part. Avoid suggesting any unpleasant thoughts of drudgery, try to make him feel that he is entering upon a study which you will endeavor to make a pleasure to him. Above all things do not criticise his previous teacher, if you are a better one your pupil will find it out as he goes along; here The Golden Rule applies.

Two Kinds of Attention

2. *Secure Attention.* Attention is either *voluntary*, or *spontaneous.* It is voluntary when it is kept upon some object by an act of the will. It requires effort and cannot be long sustained without lapsing into spontaneous attention. Either the mind wanders and must by an effort be brought back; or we get interested in the task that was begun voluntarily and then attention to it becomes spontaneous.

Hence, it will be seen that the vital factor in securing attention is *interest.* The teacher who expects to be successful must interest his pupil at any cost. Now just at this point most of the failures are made. A surprisingly large percentage of those who study music are not interested. This is shown by the difficulty which many teachers experience in getting pupils to practice. It will not do to attribute this failure to practice to the movies, the automobile, pressure of school studies, or what not. If pupils were deeply interested in their music and really wanted to practice, they would find time to do so. Was there ever a normal boy who could not find time to play base ball? To be sure he may neglect his studies and even "play hookey," but he finds time for ball playing because he is intensely interested in the game. Once get your pupil vitally interested and the rest is comparatively easy.

Now, how shall we do this? Perhaps this is the most difficult problem that the teacher has to solve. It seems to me that this difficulty arises in large part from the fact that we try to interest the pupil in *technic*, which, however necessary it may be, makes no appeal to him, while the very thing that does interest him—*music*—is too often given secondary consideration. It is undoubtedly true that there are pupils who cannot by any possibility be interested even in music, but they are in the minority.

I have found that the quickest way to interest a pupil is to give him music and develop technic from the compositions studied. As there is nothing so nearly like a thing as the thing itself, so there is no etude or technical form that will overcome the difficulties of a passage so quickly as practice on the passage itself. It must be understood, however, that countless, thoughtless repetitions of the notes merely will be of little use. The teacher must understand the principles of technic and show the pupil how to apply them to the passage in hand.

Something more is necessary, however; he must be given a piece that appeals to him, not music that the teacher forces upon him. This statement is not to be misunderstood. It does not mean that the pupil should be given ragtime or any trash that he may fancy. It does mean giving him music that he can understand and enjoy; music that appeals to him by its melodic, or harmonic beauty, strong rhythm, or what not.

When we try to develop in a child a love for the best literature, we do not begin with Dante, Browning, Carlyle, Milton or Shakespeare. We take Andersen, Kingsley, Carroll, Field. Stevenson and other writers whose stories and poems appeal to the child. From these we lead up to the great authors as the child's mind matures. In music study how often we give the pupil compositions that he cannot by any possibility understand, as soon as possible dragging in Bach, Beethoven, and other classics, in the mistaken idea that we are educating the pupil's taste and developing a love for the best music. Parsing Shakespeare in the schools has done much to kill a love for his exquisite poetry; we may easily make the same mistake in music. In the education of taste the principle of working from the simple to the complex holds good. There is plenty of music that is melodious, well harmonized and simple in form, even if it be not written by the great masters. A few pieces of various grades follow; besides these, many others will be found in the catalogue of your publisher.

French Child's Song. In May, Barcarolle. Spanish Dance, Behr; *Vesper Bells*, Krogmann; *Flower Waltz, Hurdy Gurdy Man*, Rogers; *Evening Chimes The Bold Grenadier*, Hackh; *Around the Fireside*, Rolfe; *Invitation to the Dance*, Weber-Heins; *In Clover, Amoroso, Whispers of Waves, Drifting and Dreaming*, Kern; *Forever, Nocture*, Aletter; *Good Humor, Holiday Eve*, Baumfelder; *Con Amore, Slumber Sweetly*, Beaumont; *March, Op. 15, No. 8* Barth; *Sketch No. 1*, Bird; *Valse, Op. 15*, Dennee; *On the Holy Mount*, Dvořák; *Spinning Song*, Ellmenreich; *Blendine, Tendre Fleur*, Egghard; *Valse Serieuse, Polketta*, Fradal; *Melody of Love, Barcarolle, Tales of Hoffman*, Engelman; *Spring Showers*, Fink; *Twilight*, Guy; *Twilight, Orange Blossoms, Butterfly Waltz, Chant Poetique*, Friml; *Waltz, Op. 101, Festive Dance, Hunting Song*, Gurlitt; *Patriotic Song*, Grieg; *Thou Art Like a Flower*, Hoffman; *Jolly Blacksmith*, Harris; *In an Alabama Cabin*, Cadman.

Having decided to use music of this class, how shall we be certain to give the pupil a piece that will interest him? By playing a number of compositions for him and allowing him to select the one that makes the strongest appeal to his sense of melody, harmony, or rhythm. This must not be done in a haphazard way. Suppose the teacher wishes to make a study of legato melody playing. There may be a number of pieces of about the same degree of difficulty, any one of which would answer the purpose. These may be played for the pupil and the one that appeals to him the most strongly selected for study. This course may be pursued every time a new piece is given. The following out of this method of selection necessitates careful grading of pieces, a thorough study of the pupil's needs, and much hard thinking on the part of the teacher, but success in teaching is largely dependent upon the application of brains to the business.

The Point of Contact

3. *Maintain Interest.* Having secured the interest of the pupil, the next and most difficult thing is to maintain it. To do this will require all the ingenuity and skill of the teacher. In order to be successful he must—in the language of Psychology—"find the point of contact." Expressed more simply, this means that you should find something that the pupil is interested in, and from this work up to the lesson that you wish to teach. For example; you want to take up the subject of relaxation of the muscles. Your pupil is a normal boy and therefore an enthusiast on baseball. Ask him to tell you whether in batting a ball the muscles should be loose or stiff; give him a cane or stick and ask him to show you how he "puts one over the fence." You have at once established a point of contact, starting from which you can show him how loose muscles are necessary in riding a bicycle, skating, dancing, etc., and that they are equally essential in piano playing. The subject of relaxation will have an interest for him now that it would not have had if brought up as a principle of piano study alone.

Perhaps the pupil is a girl who is knitting a sweater for the soldiers; she has her knitting bag with her as she enters the studio. You want to explain the reason for slow, careful practice. Ask her to show you how she learned to take a stitch for the first time; call her attention to the fact that this was done very slowly and with great care; that a wrong stitch had to be unravelled; that only after many slow movements had established automatic action could she knit rapidly. When you lead from knitting to the application of the same principle to piano practice, the reason for slow practice will be at once apparent.

The writer has found the report a valuable aid in maintaining interest. A small blank book is given to the pupil, in which the teacher marks a report at each lesson. The marks are similar to those in use at the public schools and are given for notes, fingering, and time. A, perfect; B, good; C, poor; D, failure. If the pupil comes with a prepared lesson in which the notes are all learned correctly, he is given A; for perfect fingering, A; for perfect time, A. His report would be entered in the book thus:

October 1. A. A. A.

At the next lesson he might have the notes right, fingering wrong, and time right, when his marks would be A. C. A. The teacher can vary these marks to include expression, pedalling or any other details in playing. It is surprising to see how the average pupil becomes interested in maintaining an unbroken series of A's, particularly as he is asked to show the report to his parents after each lesson.

A monthly letter from the teacher to the parents supplements these reports, states the pupil's deficiencies, gives details as to his progress, and makes any necessary suggestions to the parents. Pupils take as much interest in this letter as they do in their report, particularly if their work has been praised. Chil-

dren—grown-ups also—thrive on praise. When it is deserved and judiciously given it helps to maintain interest; carping criticism and fault-finding just as surely discourage the pupil.

Pupils' recitals, talks on music and recitals by the teacher are potent factors in maintaining interest of both pupils and parents.

To interest the pupil: Know your subject thoroughly; make a careful study of each thing taught. Be interested yourself. Find "the point of contact." Keep alive; avoid the deadly monotony of a set routine; adapt yourself to the exigencies of the moment and grasp its opportunities. Give pieces that appeal to the pupil. Have some system of reports. Give praise freely when it is honestly earned. Have frequent pupil's recitals, also talks on musical subjects.

Think First—Play Afterward

4. *Psychology of Practice.* Having interested the pupil in his study, the psychology of practice requires consideration. Practice has for its object the establishing of sub-conscious (or automatic) playing, hence, in the last analaysis, its purpose is habit-building. Successful practice must therefore follow the laws of habit formation. The essential factors in forming a habit are a strong *initiative*, perfect *accuracy* and manifold *repetition*. The most potent factor in securing a strong initiative is intensity of interest—a fact that is too often overlooked. After initiative follows accuracy. The player must put the right finger on the right note, at the right time, with the right touch, the first time that he plays a passage, and continue to do so each successive time thereafter, without the slightest variation from the correct order of the initial performance. Practice that includes mistakes is worthless, as, in so far as it establishes a habit, it is a habit of falsity. Failure to secure accuracy is due entirely to lack of concentrated thought. A good way to secure perfect accuracy is to name aloud the note, then the finger that is to play it. Having done this, rest the finger upon the key to be played. Next, determine the amount of power to be employed and the touch to be used. After these successive steps have been thought out in advance, and not till then, play the note. Proceed thus with each note till a phrase has been played, then repeat the phrase as many times as is necessary to bring it to the automatic stage. If every phrase of every piece learned be practiced in this way, there will be little danger of mistakes. This process seems easy enough, but is precisely the most difficult thing for the average pupil to do. He plays first, and thinks afterward—if he thinks at all. *Think first, play afterward*, is the invariable rule for successful practice.

Endeavor to awaken the self-activity of the pupil, never tell him anything that you can induce him to think out for himself. Teach him how to practice by practicing with him at every lesson till the habit of careful, accurate study is formed.

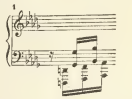
Very Rapid Playing

5. *Psychology of Speed.* Having learned a piece so that it can be played through at a slow tempo without mistakes, it should then be brought up to the required speed. An understanding of the psychology of fast playing will aid the player at this point. Speed, from the physical side, is dependent upon a condition of absolute looseness of the unemployed muscles, and upon the elimination of waste movements. With these as a basis, fast playing is largely a mental proposition, an analysis of which may be helpful in making the matter clear.

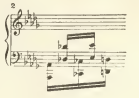
Any act that is performed easily and perfectly, is done sub-consciously, or automatically and without conscious thought.

In learning a new movement or series of movements, we are obliged to think them through a step at a time, slowly and laboriously. After a sufficient number of repetitions, the movements can be handed over to our sub-consciousness, which then carries them on automatically and relieves us of any further mental participation in the matter. Just so long as we are obliged to think our way through any process, we are forced to go slowly. A simple example of this is found when we repeat the alphabet. Most of us can rattle through it as rapidly as we can pronounce the letters, we have done it so often that the process has become a purely automatic one in which the mind takes no conscious part. Now start at Z and try to go backward; at once there is trouble, we are forced to go slowly in order to avoid stumbling and confusion. We are travelling a new and unfamiliar path and are therefore obliged to think each step of the way. In going through from A to Z, we did not think at all, the entire process through long practice having become automatic. After a sufficient number of repetitions it is as easy to go backward as forward. Notice the fact also that in running through the alphabet rapidly, we repeat the letters in *groups*, ABCDEFG—HIJKLMNOP—QRSTUV—WXYZ.

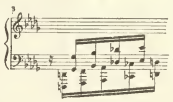
In reading a book we group the letters into words and the words into sentences; a word or sentence is the unit to our thought and we are not conscious of the letters that enter into it. If we spell a sentence letter by letter we shall not be able to read any faster than we can think each letter. Group the letters into words and there is an immediate gain in speed. Speed in passage playing is only possible when we lose sight of individual tones and think a series of notes in a lump—so to speak. Making use of this psychological principle we may bring a passage up to a high rate of speed in a short time. As an example take this bravura passage from the Sibelius *Romance in E flat.*



Play the first group of five notes a few times slowly and carefully; then double the speed and play a number of times. At both these rates of speed there is time for deliberate thought. Next practice as a velocity exercise by fixing the mind on the last tone of the series and dashing through the group without any thought as to the notes that compose it. Play the last octave with a crisp staccato produced by pulling the fingers into the palm of the hand and allowing the arm to rise six inches or more above the keys. If not successful after a few attempts, return to the slow practice and after a few repetitions again dash through in velocity. In a short time the knack of fast playing will be acquired. Practice the next group of five in the same way.



Then join the two groups thus:



and play at the three rates of speed. Continue in the same way, adding each group of five to those already learned, till the entire passage can be played through at a high rate of speed without conscious thought. This practice should be repeated day after day, till the cadenza is brought easily under control.

Rapid passages of any kind in pieces should be practiced by dividing them into groups and building them up a group at a time, as in the example just given. This kind of practice will be found conducive to memorizing, as a passage played at a high rate of speed must perforce be done largely from memory.

Keeping Up Old Pieces

6. *Psychology of Review.* There is a story of a man who called a certain piece his "Thousand Dollar Polka," because after he had spent that amount on his daughter's music study, the polka was the only thing that she could play. This story may be fictitious, but the condition described is one too prevalent among piano students. While they may study a great many pieces, very frequently they can only play one or two of them, and even these may be lacking in ease and finish. This condition of affairs may be due to the fact that the pieces studied have either been too difficult, or—as is often the case—have never been really learned. A piece is not really learned till it has been thoroughly memorized and subjected to persistent review. This review, when systematically conducted, may extend over a period of years.

The psychology of the review, because it is not always understood by pupils, needs a word of explanation. When studying a new piece, the player, after a certain amount of diligent practice, often reaches a point beyond which further progress seems impossible. Discouraged by failure to get the wished-for result, the pupil then gives it up. Now instead, the piece should be dropped for a few weeks, then taken up again and given a period of concentrated practice, after which it may again be dropped. With each subsequent review the piece will be advanced beyond the former sticking point, and, in the course of time will become part of the player's self.

The psychology of this is, that during the intervals of rest, the piece is being turned over in the sub-conscious mind, and, as it were, ripened. The first time it is played after one of these intervals of rest, it not infrequently happens that the piece will go better than it did when last in practice. A systematic review should form part of the scheme of study, and may be conducted as follows: Keep a list of the pieces studied, adding to it each new piece learned. Start with the first piece on the list, give it a thorough practice for a week or two, then drop it. Take up number two in the same way, follow this by each piece in turn. When the end of the list is reached, return to the beginning and repeat the process *ad infinitum*. The player who has never thus reviewed his repertoire, would perhaps do better to take but a few pieces through this review, adding one more piece every time he reaches the end of the list. After this systematic review has been in operation for a few years, the player will have a constantly increasing repertoire which can be played at a moment's notice.

While a new piece is being studied always have an old one in review. Divide the practice hour so that a fixed portion of it is allotted to new study, the balance to review. Keep a list of pieces studied and check off each one as it is reviewed; when the end of the list is reached, return to the beginning and repeat this process indefinitely.

Preventing Nervousness

7. *Playing in Public.* The review will throw light upon the psychology of playing for an audience. The ogre of professionals and amateurs alike is nervousness. If the testimony of the world's greatest artists be true, nothing will prevent nervousness; it can, however, be controlled. One of the factors in securing this control is the positive conviction that you *know* your piece. Another is the knowledge that the performance of a thoroughly learned piece is largely automatic, or sub-conscious—as we often say—"it plays itself." Both of these factors result from the review carried over a period of years, and no piece that has not been thus thoroughly seasoned should ever be attempted in public. Two of the greatest pianists now before the public told me that they never put a piece on a program till it has been in my repertoire for at least two years. When a piece has been so long in practice that it reaches the performance stage, the nervous player who does not try to interfere with his sub-conscious action, will find that it will often carry him through till his nervousness is under control. Concentration of the mind upon the piece that is being played, and the maintenance of a condition of muscular relaxation during the performance, are almost specific in controlling nervousness. Auto-suggestion is also very helpful. After retiring at night, and just before dropping off to sleep, relax all the muscles and repeat some such formula as this: "I know my piece, I can play it, therefore I shall have no fear." Assert this positively for a few nights and you may be surprised at the result.

Before playing in public, KNOW that you know your piece. When before an audience sit quietly for a few moments and relax the muscles completely. Forget yourself and concentrate your mind upon the piece you are to play; endeavor to play it as beautifully as possible, try to make your hearers feel its beauty. If you are successful in this, your nervousness will disappear.

The few principles set down above do not by any means cover all the psychology of teaching, but it is hoped that the application of them will be as helpful to the inexperienced teacher as it has been to the writer.

A Scale Honor Roll

By Abbie Llewellyn Snoddy

ALL my efforts to really interest my younger pupils in their scale practice proved vain until I tried my Scale Honor Roll. Upon a large square of white cardboard I wrote each pupil's name plainly. At a class meeting I explained to the children that each major scale played perfectly according to the required manner would, in future, be rewarded with a gold star opposite the performer's name. For minor scales blue stars would be used; for effords, green stars, and for each piece of music memorized, a silver star. Red stars were to mark a perfect review of the scale circle, and would count for five gold stars. I promised prizes at the end of the year, a separate prize to each pupil who earned the highest number of either gold, green or silver stars.

I have been kept busy ever since purchasing stars, but I have the gratification of knowing that my first and second-year pupils have more than a speaking acquaintance with the scales and their chords.

Is the Sonata Form Exhausted?

By W. J. HENDERSON

The Distinguished New York Critic

JOHN STUART MILL confessed in one of his pithy essays that at one time he had become alarmed lest the possible combinations of the musical scale should be exhausted and the tone art pass out of existence. Continued reflection on the subject caused him to believe that his fear had been like that of the scientists of Lilliput who were afraid that the sun would burn out. But it is not quite the same kind of anxiety that leads one to inquire whether the sonata form is exhausted.

Some intelligent writers on music hold that the form has outlived its usefulness, that it has no value as a medium for expressing the tumultuous emotions underlying so much of our modern delineative music. But it is by no means simple to back such an assertion by demonstration. The facts appear to be in opposition to it. At any rate many composers, some of them men of high distinction, frequently write in the sonata form, or in forms directly derived from it, even when composing what we call program music.

The employment of the sonata form for program music is almost as old as the form itself, for every student of musical history has heard of Kuhnau's *Bible Sonatas* and some have even played or heard played the old master's piano description of the conflict between David and Goliath. But such music cannot fairly be called into court to bear witness on either side of the present question. It was conventionalized composition in spite of its programmatic titles.

Those who question the further availability of the sonata form are referring to the piano sonatas, quartets and symphonies of such masters as Beethoven. What these writers wish to know is whether it is worth while to cling to the old "first movement form" and to the traditional sequence of movements; whether, indeed, the entire apparatus of the sonata method of announcing and developing themes is not now a restraint upon free and spontaneous utterance.

As Sir William Gilbert made one of his whimsical characters remark, "Bless you, it all depends". Schumann in one of his wise apothegms said "Mastery of form leads talent to ever increasing freedom" and Weinlig laid down the same law when after half a year's instruction of Wagner in counterpoint he said to him, "What you have been acquiring is freedom". Martin Luther shrewdly observed that while other composers (struggling with the new canonic laws) had to do as the notes would let them, Josquin des Pres made the notes do as he pleased. With such suggestions before us we might content ourselves with answering our question by declaring that a master of form can write in any form and say what he wishes.

But even this is not a complete or direct answer to the inquiry. The inescapable reply, perhaps, is best found in the works of those composers who are by artistic bent and technical methods furthest removed from the composers of absolute sonatas. In the latter class we must without hesitation place Haydn, Mozart, Beethoven, Schubert, Schumann (in his specifically denominated symphonies and sonatas) and Brahms. While both Beethoven and Schumann made innovations which led directly toward the symphonic poem, the tone poem and other modern forms, such as the Overture Fantasia or what not, they still adhered to the general pattern and the developing method of the sonata.

Richard Strauss, one the other hand, is assuredly not a composer of sonatas. Nevertheless he has preserved in his most advanced compositions the fundamental methods and principles upon which the sonata form rests. Only in the music belonging to the ethereal realm of tone color impressions can we be sure that we are wholly dissociated from the old laws of musical architecture. Mr. Strauss is the author of a prodigious piece of autobiography entitled *A Hero's Life.* One is invited to observe the imposing superman in the various acts of his stupendous career from love to war and victory. The composition conceals its form under a mass of vivacious details, but it is none the less a symphonic work. It is as strict in form as any creation of Brahms, who is probably as far from Strauss as Alpha from Omega. The utilization of certain germinal themes, from which the whole work develops, was certainly not a new device when Strauss employed it, for the same process can be studied in the *D minor Symphony* of Schumann.

The novelty of the Strauss work is one that belonged rather to a period than to any one man, namely the employment of the representative theme or leading motive in an instrumental composition. The transfer of the Wagnerian system to absolute music opened up a field for infinite and also indefinite speculation. Now we must bend our minds not only to the discovery of first and second principal themes and their contrast of keys, but also to their meanings and their dramatic operation in the publication of a scheme of emotional experience based on a story, a play, a poem, or perhaps only a descriptive title. Goldmark's *Prometheus Overture,* for example, is furnished with the entire apparatus, but it is nevertheless clearly constructed in a form recognized as a cognate of the sonata ever since the days of the Italian overture.

It is perhaps in the treatment of orchestral prefaces to musical dramas or spoken plays that we are most irresistibly led to the conclusion that the sonata form shrewdly persists in spite of honorable efforts to bury it. To be sure it does not parade itself as a sonata and it appears only in the first movement pattern; but this is the movement which the creators of the sonata made the foremost exponent of their belief in the pure beauty of design. It is not my purpose to enter into a dry analysis of any works. The readers of THE ETUDE can readily call to mind many compositions of the kind to which I refer. Overture or vorspiel, prelude or introduction, call it what you will, one after another begins with its slow movement leading up to an allegro, in which the principal themes are announced and afterward worked out, and then follows the finale, which is in the nature of an extended coda, and here the themes are again heard in their original shape and the piece brought to a conclusion.

But doubtless some readers will assert that this is not a square cut demonstration of the continued vitality of the sonata form. For the sake of accompanying these readers into their own territory, let us temporarily agree with their position. Suppose then we turn to the Symphony proper. When Mr. Henry Hadley wrote his *Four Seasons* and *North, East, South, West,* he assuredly set out on a journey into the realm of romantic description. Nevertheless he contented himself with the symphony form of Beethoven. His musical plan was by no means difficult, in view of the subjects chosen for illustration. The chapters divided themselves spontaneously into the movements of symphonies.

BEETHOVEN PLAYING A NEW SONATA FOR A GROUP OF HIS FRIENDS.

Of course this plan is at least as old as Raff. The cold truth is that it is as old as Froberger and Kuhnau, artistic ancestors of Bach. There is not much that is new under the sun of the twentieth century. In the seductive realm of fanciful tale and poetic delineation the sonata form can be employed with perfect fitness and delightful facility provided the subject lend itself to the familiar procession of movements.

But there is a still more important aspect of the matter. The sonata form contains within itself the vital principles of all musical form and therefore the essential methods of attaining musical beauty in any type of composition. It remains for us to accept what some curious reasoners do not receive as incontrovertible truth, namely that all music, in order to be admitted to the sacred confines of art, must be beautiful as music *per se.* In itself music possesses a supreme independence. Despite the essays at representation made since Jannequin wrote his vocal *Cries of Paris* and Kuhnau his *Bible Sonatas,* music is essentially not a representative art. Of all arts it is the most abstract. The masterpieces of architecture are utilitarian in final purpose. Painting began as a religious instructor, continued as a decorator and a historian and persists as a perpetuator of human lineaments. But music is music and nothing else. It is, as has been said a thousand times, the absolute creation of the human mind. It obtains none of its materials from nature. Color and form are before the painter's eye, but the diatonic scale was fashioned in the mind of man.

It is true that Beethoven confessed that he had always a picture in his mind and kept it before him to follow while composing. It is equally true that when he put forth such mighty creations as the last Quartets, he made no slightest hint of the nature of the pictures in his mind, but forced upon us the inevitable conclusion that all such composition was to be accepted as he wished the *Pastoral Symphony* to be accepted, as an expression of emotion rather than tone painting. No, the latest piano sonatas, the quartets, the seventh symphony, these are just music, and nothing else. The emotion in which they were conceived warms them still, but there is no direct communication for us. Caroll Beckwith, the distinguished painter, writing in the late issue of *The Art World,* declares that in painting Line is the product of intellect and color of emotion. In the sister art of music Line is extended into Form, and the finest technical product of the musical intellect is the Sonata Form, which is the epitome of all artistic law in the constructive department of the tonal art. If, then, a composer wishes to make music which shall appeal directly to the musical sensibilities without inviting the mind to find in it a message, a story or a delineation, why shall he not do this to-day with as little hesitation as Mozart or Haydn did it? What convincing evidence have we that Brahms contemplated anything except pure musical beauty when he addressed himself to the composition of his noble symphonies? Louis Ehlert could write of the *C minor:*

"The first movement of the symphony is perhaps the most artistically important of the work. An inexorable causality proceeds from bar to bar, stayed by no illusion, and softened only by the light of a few distant stars. In the introduction and finale the enigmatical sphinx seems to call to us. 'That which ascends from me, mounting upwards to battle and to life, sinks back again within me. Of all life I, the eternal riddle, am the beginning and the end'".

Mystic, far seeing, searching in its critical understanding, this is none the less the cry of Ehlert's imagination, exalted by the eloquence of pure musical beauty. For in all our tonal domain there is nothing, except the first movement of Beethoven's *Fifth,* which stands beside this first movement of the Brahms *C minor* in majestic austerity of thematic conception, in rigorous logic of development, in all that makes pure music a

Music's Debt to Gifted Amateurs

By EDWIN HALL PIERCE

A YOUNG musician who is hesitating on the brink of entering the professional field should at least give serious thought to the possibilities which exist for the musical *amateur*. Many such have rendered distinguished service to musical art, either by the zealous employment of their own spare time, or (when fortune enough to be wealthy) the intelligent use of their money as patrons of musical art.

As regards the pleasure to be derived from the pursuit of music—though the life of a professional musician is not without its own agreeable features—it is almost certain that the amateur experiences the keener enjoyment as well as greater freedom to choose the exact course where his tastes may lead.

Neither is the reward of fame entirely out of the reach of the zealous amateur, though this should be regarded by all right-minded persons as a mere by-product rather than a worthy object of effort for its own sake.

We have before us a list of over twenty names of musical amateurs either of great eminence or deserving remembrance for noteworthy service to music. It is curious to see the wide range of condition in life represented; there are no less than 5 kings, 2 ambassadors, 2 university professors, 1 military officer, 1 naval officer, 1 journalist, 1 civil engineer, 1 banker, 1 timber merchant, several manufacturers, 1 doctor of medicine, 1 department store manager, 1 retail coal dealer, 1 soldier, 1 retired capitalist.

David, King of Israel

The story of David, who as a shepherd boy, was no less noted for his skill on the harp than for his fine marksmanship with the sling, and who (far in advance of his age) used music as a therapeutic treatment for Saul's attacks of melancholia, is too familiar to need recounting here. Many years later, when the whirligig of time had brought unforeseen changes, and David was himself king, his musical talent found full play in organizing choral and instrumental forces for the temple service. Among the Psalms are several which bear specific directions for the nature of the accompaniment: "For stringed instruments," "for wind instruments," etc. Some are dedicated "to the chief musician." It would be interesting to know who this "chief musician" was. Some scholars, we believe, consider that it is a mistranslation, the correct reading being "*by* the chief musician," *i. e.*, David himself. The word *Selah*, which is left untranslated because of its fitful meaning, is thought by many eminent authorities to indicate an instrumental interlude. If this is true, the music of David must have arrived at a degree of artistic elaboration by no means primitive.

Nero, Emperor of Rome

Although Nero's name has passed into a by-word for unscrupulous selfishness and fiendish cruelty, it is pleasant to be able to record one single good action. In a day when actors and musicians were practically outlaws with no civil rights, he changed the laws so as to permit them to share in the rights of citizenship. The old story that Nero "fiddled while Rome was burning" needs some modification in its details, as the fiddle was not invented until many centuries later. What he really did, apparently, was to chant some verses he had composed on "The Burning of Troy," to his own accompaniment on the lyre. Making all due allowances for the tendency of courtiers to flatter, it is quite probable that Nero was really a good singer and something of a poet and composer. There is a moral to be drawn from this: We must not, in our enthusiasm for music, ascribe to it distinctively moral qualities which it does not possess. Its emotional effect is to intensify qualities already there—to incite the good to good and the evil to evil. Apply this to Germany's former eminence in musical art.

Henry the Eighth, of England

This monarch, being originally designed for the church, was duly instructed in music, in his youth (that being an essential part of an ecclesiastical education in the fifteenth and sixteenth centuries). He attained some skill in composition and wrote two masses, several motets, anthems and secular songs for three and four voices, fourteen pieces for three viols and one for four viols, most of which remained in manuscript. His anthem, *O Lord, the Maker of All Things*, is available in print, and is still occasionally performed, though not a highly inspiring piece of music.

Frederic the Great, of Prussia

The young Frederic was a most ardent devotee of the flute, but was obliged to pursue his musical studies surreptitiously, as his stern royal father had no sympathy with his musical inclinations. His teacher, Quantz, along with himself, had several excitingly narrow escapes from detection. When he became king, in spite of a most strenuous military career, he found time to practice the flute and to compose for it. Several of his compositions are yet extant, and show musical ability of a genuine order. He naturally became a patron of music, and we read of Bach once making a visit to the palace by royal invitation, and playing on some new harpsichords of Silbermann's make, which the king was anxious to show him.

Ludwig II, of Bavaria

To this monarch's intense and intelligent appreciation of music we owe the fact that he extended a helping hand to Wagner, and made it possible for him to finish his great work, the *Ring*, consisting of four music dramas—*The Rhinegold, The Valkyrie, Siegfried* and *The Dusk of the Gods*. He also aided him in his project for the Wagner Theater at Bayreuth, which was afterward built. In view of the great credit due him for these kindly deeds, important not to the man Wagner alone, but to the whole musical world, we would fain pass lightly over the strange eccentricities which afterward developed in his behavior and which were doubtless merely the warning prelude to that unfortunate attack of insanity in which his earthly days were ended.

Prince Rasoumowsky

This excellent man is well known to students of musical history, through his association with Beethoven, with whom he was on terms of familiar friendship, while holding the position of Russian Ambassador in Vienna. The cover of the February, 1918 ETUDE shows a picture of a musical party at Rasoumowsky's home, at which Beethoven was a guest. At this time, and for many years, Rasoumowsky had a string quartet meeting regularly, composed of eminent musicians. On occasion he played a part himself, usually second violin. He was a thorough musician, and this is all the more surprising, as he was largely a self-made man. He was the son of a peasant, served in the navy, rose to the rank of admiral and was made a count by Empress Elizabeth, of Russia. Retiring from the navy, he served as an ambassador. Several of Beethoven's best works are dedicated to him, including the three String Quartets of Op. 59.

The Minnesingers

These were amateur musicians, who flourished in the twelfth and thirteenth centuries, and were mostly of noble or gentle birth. In an age when church music was the only variety which had been given serious study, they devoted themselves to secular music, especially love songs. In France they were known as Troubadours. The character, *Walter von der Vogelweide* (of whom Walther, in Wagner's *Meistersingers*, with some pride claims to have been the pupil), was a real person, and one of the most famous of the Minnesingers, and it is quite probable that both Wolfram and Tannhäuser in *Tannhäuser* were real historical characters of the same description.

Hans Sachs, the Cobbler-Poet and Musician

Having given crowned heads and the aristocracy their full share of attention, we now pass to the humbler but most worthy circle of the Mastersingers. This guild of poet-musicians (flourishing in the fourteenth to sixteenth centuries) was composed of middle-class mechanics of various trades, who pursued the art of music as a pastime, yet in such a serious and cut-and-dried manner and with so many quaint and artificial rules and regulations as to cause those of future generations to indulge in innocent ridicule at their expense. Wagner, in fact, did this very thing in his one comic opera, *The Mastersingers of Nuremburg*. Nevertheless, their part in the development of musical art was a by no means negligible one, and some of the compositions of one Hans Sachs, the most famous of them, are still extant, and known to some who delve in antiquarian research.

Thomas Britton (the Small Coal Man)

We know of no more inspiring example of a man in very humble circumstances filled with an intelligent love of music who, in spite of his surroundings, accomplished great things, and was held in esteem by artists of the highest standing. Thomas Britton was born in 1651, and was apprenticed to a London coal dealer. In course of time he started in business for himself in a very small way—how small, we may realize when we learn that he used to carry bags on his back, in making deliveries. We do not know where or when he acquired his knowledge of music, but in 1678 he established weekly concerts and formed a sort of club for the practice of music. These concerts were held in a narrow room over his shop, reached by an outside stairway. At first the concerts were free to all comers, the performers being doubtless local amateurs, but later on the visitors subscribed ten shillings a year each. Britton provided his guests with coffee at a penny a dish. Besides his musical attainments, Britton was a great reader, and so broadly and deeply informed on many topics of a learned nature, that in course of time he was able to number most noted names among his acquaintances and friends. The Earls of Oxford, Pembroke, Sunderland and Winchelsea all valued his friendship because of his book-learning, and Pepusch, John Banister, Henry Needler, John Hughes (the poet), Philip Hail, Henry Symonds, Abel Wichello, Obadiah Shuttleworth, Woolaston (the painter), and many other professors and amateurs of high standing in their day were frequent habitués of Britton's concerts. Last but not least, Handel, the greatest musician in England at that time, presided frequently at the harpsichord. In spite of having so many influential friends, together with tastes of a refined nature, Britton kept steadily at his honest trade, reserving music for the delight of his leisure hours. He died September 27, 1714, and his funeral was attended by many eminent men. A portrait of him, by Woolaston, is in the National Portrait Gallery in London.

Mitrophane Petrovich Belaiev (Lumber Merchant)

The publisher and the composer are more or less dependent on each other, and both are necessary (under modern conditions) to the development of musical art. During the rise of the new school of Russian music, represented by Borodin, Moussorgsky, Rimsky-Korsakov, Glazounov, and others, there was real need of a publisher who would take a sympathetic interest in these new paths and was at the same time possessed of capital and the necessary business acumen.

Belaiev, a retired timber merchant, came forward and stepped into the breach with great success, winning the friendship and lasting gratitude of the composers whose works he brought out and of the musical public in general.

Belaiev was born at St. Petersburg, February 10, 1836, and after leaving school succeeded to the business of his father. As a boy, he became an accomplished violinist, and found time to devote to quartet playing and other forms of chamber music. He got up his interest in music, especially that of the new Russian school, and having retired (with considerable wealth) from the lumber business, a few years later (in 1885) he founded a publishing house in Leipsic, where he brought out over 2,000 compositions of his fellow-countrymen. He also instituted (in Russia) a series of Russian Symphony Concerts, which he also presented later in Paris (1889), and in 1891 started a series of "Quartet Evenings" in St. Petersburg. He died January 10, 1904.

Several Russian Composers Amateurs

Several of the composers whose works were brought out by this same Belaiev, were men originally trained to other pursuits than music, and pursuing music merely as a fascinating avocation. César Cui was professor of the art of fortifications in a military acad-

emy; Borodin was a busy doctor of medicine; Rimsky-Korsakov was a naval officer for a number of years before he resigned and devoted his entire attention to music.

Sir George Grove (Engineer)

The editor of the first edition of the famous *Grove's Dictionary of Music and Musicians*, was born at Clapham, England, August 13, 1820, and educated to be a civil engineer. In this profession he rose to the distinction of being associated with Robert Stephenson in the building of the great tubular bridge over the Menai Straits, and he was in charge of the construction of several important lighthouses. During this taxing and responsible work he found time to organize a singing class. His musical education seems to have been largely received in early years from his mother, who must have been a musician of considerable attainments, as she was accustomed to play the accompaniments to the *Messiah* from an old copy supplied only with "figured bass" under the voices.

After a number of years of active work as a civil engineer, Grove was drawn into literary work of an editorial nature (the compilation of a *Dictionary of the Bible*), which occupied him some seven years, most of which were spent in London. Here he took an active part in the organization of the Crystal Palace concerts, and began to prepare a series of "analytical programs," which were among the finest of their kind, as they were a labor of love with him, and he spared no pains to make them both valuable and interesting. This lead him to a study of musical scores and deep research into musical history. In 1873 he entered into an arrangement with Messrs. Macmillan to edit a great musical dictionary, and this occupied his attention for many years. He made several trips to various cities in Europe and elsewhere to verify information or to obtain additional data, especially in regard to Mendelssohn and Schubert. Schubert, by the way, was his favorite of all composers, and the services Grove rendered to the musical world in regard to Schubert's biography, and even in regard to the discovery and preservation of valuable lost and forgotten manuscripts of Schubert, are inestimable. Personally Grove was a most lovable and delightful man, and the fact much of his life had been spent in other quite different pursuits, kept him always fresh and full of the enthusiastic spirit of the amateur, as regards music, even after he had become deeply learned in the art. He passed away on May 28, 1900.

Charles M. Schwab (Steel Manufacturer, Financier)

Raymond Walters, in his book, *The Bethlehem Bach Choir*, gives some highly interesting facts in regard to Mr. Schwab, who has been such a valuable friend to that organization. It appears the steel master's patronage of musical activity is no millionaire's fad. Since boyhood music has been an integral part of his life. He came of a musical family, and used to amuse himself at a reed organ when he was so small that he had to have someone else to work the pedals for him. At the age of nine he began the serious study of music, and still continued it (under Father Bowen), when as a youth of seventeen he attended St. Francis College, in Loretto. His favorite instrument is and always has been the organ, but at one time he also played the violin, and his skill on that instrument greatly pleased his first employer, Captain W. R. Jones, one of the greatest authorities on the manufacture of steel. There is a persistent tradition that it was Mr. Schwab's skill in music which first attracted Mr. Carnegie's attention to him: this Mr. Schwab positively denies, but the fact that such a statement could be considered credible and in keeping, alone speaks volumes. Mr. Schwab has had a magnificent organ erected in his own home, and still plays it himself occasionally, though he employs a professional organist (Mr. Archer Gibson) on salary. To narrate all that Mr. Schwab has done (both with purse and personal effort) for the Bach Choir and for musical art in general, in Bethlehem, Pa., would fill a whole magazine article.

Alexander Wheelock Thayer (Librarian, Journalist, United States Consul)

Alexander Wheelock Thayer, who was the author of the most complete, sympathetic and accurate biography of Beethoven in existence, was born at South Natick, Mass., in 1817. He graduated at Harvard University, and for a few years was employed in the college library. The idea of collecting materials for a life of Beethoven had been present in his mind even during his college course, and in 1849 he was at last able to make a two years' trip to Europe with a view to furthering what had now become the "fixed idea" of his life. He supported himself for a number of years by journalistic work, while engaged on his great book, living sometimes in America, sometimes in Europe. At length he secured appointment in the United States diplomatic service, and at the time of his death was United States Consul at Trieste.

We regret to be constrained to say that his book was translated into German and published in Germany long before it found a publisher in English in its original form: even at the present date we are not able to learn of any complete edition in English, but trust that one may be forthcoming in the near future.

Major Henry Lee Higginson (Banker)

Major Higginson's name is inseparably connected with the history of the Boston Symphony Orchestra, which he organized in 1881 and supported financially until 1918, when he handed over the responsibility to a group of Boston gentlemen who had combined for the purpose of continuing the worthy enterprise.

Mr. Higginson was born in New York in 1834; entered Harvard University in 1851; did not graduate, but after a few years' work in a business office went to Vienna to study music; returning to America, he fought in the Civil War, won repeated promotion, was severely wounded at Aldie, Va., in 1863. After the war he pursued the business of a banker and broker, amassing considerable wealth, which enabled him to become a noteworthy and valuable patron of music. Thanks to his years of musical education, it has not been with his purse alone, but with an intelligent and sound musical taste, that he has organized the famous Boston Symphony Orchestra and sustained it for thirty-seven years.

Other Noted Instances

America is rapidly developing a group of business men who find great joy in making music an avocation. In the city of Philadelphia alone there are at least a half dozen men of prominence in business circles who actually take high rank as professional musicians if they choose to do so. Among them is Mr. John F. Braun, director of the Community Singing Association of Pennsylvania, who is also engaged in manufacturing and large business affairs. He has sung tenor roles at Bayreuth and has been the soloist at several important oratorio performances. Another is Mr. Herbert J. Tily, general manager of one of Philadelphia's largest department stores (Strawbridge & Clothier). Mr. Tily has the degree of Doctor of Music, and is an organist composer and conductor of ability. Andrew Wheeler, one of the important backers of the Philadelphia Orchestra, is a manufacturer of iron and steel and is also a gifted organist and composer for the organ. Did space allow, this list might with justice be greatly extended.

Quivers and Quavers

FRIEDRICH WIECK, the famous teacher, whom one wit called "the best known pianogogue of his time," was an enemy of affectation. He once wrote:

"Do not make yourself comical at the keyboard through affectations. Violin and 'cello players strive to produce a tremulo by oscillating the fingers and pianists ape them at the keyboard. This exposes them to the derision of every piano tuner. Have you no understanding of the construction of the piano? Some of you have stormed upon it for the last ten years and yet you have not taken pains to obtain even a superficial acquaintance with its mechanism. The hammer, which by its stroke upon the string has produced the sound, falls immediately when the tone resounds: after that you may caress the key which has set the hammer in motion, fidget round on it as much as you please, stagger up and down over it, in your intoxicated passion—no more sound is to be brought out of it with all your trembling and quivering. It is only the public that is quivering with laughter at your affectations."

"WHEN ideas present themselves, go out and take a walk. And then you will find that which you believed to be finished thoughts were only beginnings of such." —BRAHMS.

Do You Really Know Beethoven's Sonatas?

A PERSON whose knowledge of Shakespeare was limited to *one play*, would scarcely be regarded as well versed in English literature, yet we meet with many fairly well advanced students of the piano whose knowledge of Beethoven's *Sonatas* is limited to either the *Pathetique*, the *Moonlight*, or the one in A flat with the *Variations* and *Funeral March*.

This should not be so. Every player whose technic is at all equal to the task, should at least read through and be familiar with the whole book-full, and able to distinguish intelligently between Beethoven's three styles—that of his early, more mature, and final part of his career, and should study at least one sonata of each period—better still, several—although the Op. 106, 110 and 111 can be perfectly grasped only by the most mature artists and after long years of study.

Frankly, however, we admit that not all Beethoven's Sonatas are of equal value: the Op. 49, Nos. 1 and 2 are really but sonatinas, and as such, even, are far inferior to many by less noted names. We have good reason to believe that Beethoven himself would not resent this statement, were he living. In 1822, a conversation is recorded with Madame Cibbini, very touching when one thinks of this great master, whose artistic life had been one upward progress since the day he began to compose. The lady said that he was "the only composer who had never written anything weak or trivial." "The devil I am!" was the retort, "many and many of my works would I suppress if I could." Teachers make a great mistake when they place these in the hands of young pupils, as they give a very unfavorable first impression of Beethoven, which it may take long to dispel. Op. 78, in F sharp major, although it starts out with a charming melody, is also very much below Beethoven's best. Lenz says of it, most truly, "Beethoven's hand has worked at it, but not his genius." The same remark might be justly applied to the next one, Op. 79 in G, but aside from these few exceptions, there is no sonata of Beethoven that will not richly repay the most earnest study.

"Beethoven's Pianoforte Sonatas" (a book on the subject, by Ehrlrich), will be found a helpful guide to intelligent appreciation.

While a choice of sonatas for more special study is properly a matter of individual taste, we cannot forbear giving a list of those that we deem most important and representative, and in doing so, will, as far as possible, grade them progressively. But one should on no account regard Beethoven's sonatas as a possible set of graded studies, for two reasons: first, it is not possible to grade them accurately in a pedagogic sense and secondly, because no intelligent musician practices Beethoven for technic, but *practices technic so that he can play Beethoven*.

Omitting intentionally the fine but rather too-well-known sonatas alluded to at the beginning of this article, we would list somewhat as follows:—

First Style: Op. 14; Op. 10, No. 1 and 2.
Second Style: Op. 28; Op. 31, No. 1, 2 and 3; Op. 53; Op. 57.
Third Style: Op. 110 and 111.

This list is only suggestive. Probably no two pianists could exactly agree upon one. Better still if the student gives days and nights to the *preparatory* reading of all these wonderful compositions, and then afterward makes his own choice of those he desires to acquire as repertoire.

For those who can secure the coöperation of a violinist or a violoncellist, the ten sonatas for violin and piano, or the five for violoncello and piano, offer a rich and extended field. (Do not confuse these with the arrangements of certain movements from the piano sonatas which have been made for these instruments, which we can easily afford to neglect, as the original works for any combination of instruments are in general greatly preferable to arrangements.)

"Robbed Time"

TEMPO RUBATO should be attempted by no pupil who is unable to play the piece correctly in *strict time*.

TEMPO RUBATO is a modern device, and should be used in the music of no composer before the time of Weber.

TEMPO RUBATO should be made use of very sparingly, even in modern music.

"TEMPO RUBATO," writes Charles Macpherson, "is a good servant but a bad master. It should be labelled, *Poison: to be used as the musician dictates.*"—CHARLES W. PEARCE, in *The Art of the Piano Teacher*.

Many Interesting Facts About the Tarantella

A Historic Dance which has Inspired Many Composers

The Following Instructive Article Appeared in Our London Contemporary, *The Monthly Musical Record*.
It is from the Pen of the Well-known London Teacher of Piano, Francesco Berger

LIKE so many other words in music, or connected with that art, the word "Tarantella" is Italian. It designates a particular dance, as do the other Italian names, "Saltarello," "Monferina," etc., and it is to be noted that most Italian dances are quick ones, hardly any being of the stately or languorous sort, like the Mazurka, or Gavotte, or Minuet.

There is doubt as to the origin of the word; but it is probably derived from the Taranto, a river in South Italy, in what was formerly the province of Apulia. The music, in modern days is always in 6/8 time and it mostly commences in the minor mode and ends in the major. Somewhat after the manner of "Anitra's dance" in Grieg's "Peer Gynt," it works up from a moderately quick to a frantically fast *tempo*. It was, in the past, danced by either a man or woman, or by both together, who accompanied themselves with castanets, tambourine, or some other instrument of that class, in addition to the instrument or instruments that played "the tune." Originally it was also sung by the dancers, but in modern days it is confined to being danced, both on and off the stage. Though this, too, has its exception, for Rossini has composed that excellent Tarantella known as "La danza" for a baritone voice.

The Origin of the Dance

During the 15th, 16th and 17th centuries a sort of hysteria raged through Italy, not unlike St. Vitus' dance. Whether this was, or was not, caused by the sting of "the Lycosa Tarantula," the largest species of European spider, is not certain; but it was, at the time, generally believed to be so. Its victims could not be cured by ordinary medical treatment; they declared that they felt impelled to dance until they fell down exhausted, which cured them for the time. But when once they had been attacked they were always liable to further seizures. Some have therefore attributed the name of the dance to this insect origin, although direct connection between the two has never been scientifically established. The illness for which dancing the Tarantella was the cure, took various forms, such as a violent repulsion to certain colors, or an insatiable thirst. Those afflicted with the disease in the last named variety must have had large families, judging by the number of their descendants!

Composers have not been slower in appropriating the word "Tarantella" as title for some of their compositions than they have been in adopting the names of other dances, and, although, not very many Tarantellas exist, the best among them are decidedly clever productions. For the Pianoforte one could mention in the order of their merit; First, and by far the best, Thalberg; second, Chopin; third, Moszkowski; fourth, Stephen Heller in two examples, one original, the other an adaptation from Mendelssohn; fifth, Liszt in two examples; sixth, Weber. I place the last named, which forms the Finale in his Sonata in E minor, so late, because, though musically good enough, it is lacking in the true Tarantella spirit, neither subject nor treatment bearing out its title.

Thalberg's is unquestionably the finest of those enumerated above, and I have had the great privilege of hearing it played by its composer, though he did so but rarely. Its one-page introduction is an ingenious contrapuntal effort, stamping the composer as one who could think as well as play. Modern taste discards all introductions, whether appropriate or not, and on this matter I may have something to say on some future occasion. At first sight this Tarantella may look somewhat easy to the highly accomplished pianists of today, but it will tax their powers to render it with the ever-increasing speed and endurance which it demands, and to bring out with all possible effect the mixture of "subjects" in the tremendous climax it reaches in its extended Coda.

It is difficult to understand why some pieces suffer from unmerited neglect, while others enjoy undeserved popularity. One could mention several by Schumann which should be more frequently heard than his *Papillons*; and Chopin's *Tarantella* as well as his *Bolero* are quite as worthy of frequent performance as his valses and polanaises. Both are highly characteristic of their respective titles, both are good music and excellent pianoforte pieces.

Moszkowski's is a brilliantly effective composition, with passages and devices of modern pianism, which only an accomplished player should tackle. It will well repay the labor it exacts, for it is Moszkowski at his best which is not saying little. Like his *Caprice Espagnol* and his grand *Valse in Es* it is essentially *virtuoso* music, suited for public performance. There occurs in it a "descending sequence" passage of especially ingenious contrivance, which might have appeared in small type, cadenza fashion, and it abounds in *bravura* for interlaced hands, so characteristic of its composer.

Of Stephen Heller's two *Tarantellas*, one is an arrangement in his usual piquant manner of the Finale in Mendelssohn's *Italian Symphony;* it is clever, but somewhat labored. The other is the well-known one in A flat, made so popular by the late Sir Charles Hallé, lifelong friend of the composer, and propagandist of his music. It may be called a *Young Lady's Tarantella*, for although pleasing enough as music, it has not the "devilry" of the true South Italian article.

Of Liszt's two *Tarantellas*, one is a simple transcription of Rossini's *Già la luna in mezo al mare*, and it is not a very important affair. Those who have never heard it in its original garb may be satisfied with it, and it has the merit of not being very difficult. But Rossini's music demands vocal interpretation from the same class of singer who would give an ideal performance of *Figaro* in *Il barbiere*. It was originally composed for the great Luigi Lablache, and when rendered by an Italian possessing the style, *verve*, and command of gesture common to that race, it is irresistibly mirth-provoking.

Liszt's Famous Tarantella

Liszt's other *Tarantella* is, I imagine, one of two pieces, named *Venezia e Napoli*. What the first of these is, I do not know. But *Napoli* is a *pasticcio* of two distinct subjects. It opens with an original *Tarantella*, and is followed by the transcription of a popular Italian song. The *Tarantella*, it must be confessed, is very poor. Not to put too fine a point upon it (as Sam Weller would have said), it is Liszt at his worst. But, as though to make amends for this, the transcription of the song, which occupies the larger portion of the whole piece, is Liszt at his best. The modulations through which the theme is made to pass, and the embroideries which ornament it differently at each recurrence, are delightful and highly effective. The song has a sweetly plaintive melody to the text:

"Non mi chiamate più biondina bella,
Chiamatemi biondina eventurata."

which, roughly anglicized, reads:

"Call me no longer the pretty blonde one,
Call me henceforth the unhappy fond one."

Why Liszt should have forced two such incongruous matters as this melody and a Tarantella into an unnatural association, is indeed a riddle.

Scattered up and down the pages of many of the great masters one finds movements that have much of the Tarantella character, although not labeled as such. Bach, Handel, Mozart, Scarlati, furnish specimens of this, and might not the Finale in Beethoven's *Kreutzer Sonata* be classed as a distant relation in this numerous family? Balakireff too, in his remarkable pianoforte rhapsody, *Islamey*, has a movement unconsciously resembling that of a Tarantella, for, of course, a Russian composer would not intentionally introduce a Neapolitan dance into a Turkish Fantasia.

Among orchestral Tarantellas pride of place must be readily accorded to Mendelssohn's *Saltarello* in his *Italian Symphony*. It is a most exhilerating movement, scored in masterly fashion, and, in its place, presenting a marked contrast to the solemn, processional strains of the preceding slow movement. Indeed one may consider the whole work, as was its twin sister the *Scotch*, as among its author's happiest inspirations; had he composed nothing else, these two symphonies would have established his immortal fame. And as for popularity, no symphonies ever written have been so often played all the world over as these two, not even the *Eroica*, the *Pastoral* or the *C minor*.

Operatic Tarantellas

There is a spirited Tarantella in Auber's fine opera, *Masaniello*, brilliantly transcribed as a pianoforte solo by Thalberg, in his *Fantaisie sur la muette de Portici*, and also incorporated by the humble writer of these lines in his *Masaniello* in solo and duet form. Parenthetically one may regret that Auber's masterpiece is so rarely given in our opera theatres; and the same remark applies to his delightful *Fra Diavolo*, *Crown Diamonds*, and *Domino Noir*. The neglect of these works is quite unaccountable, for they abound in piquant melody, are most daintily scored, contain some excellent concerted numbers, and treat of subjects that are amusing without being vulgar, interesting without being philosophical. An occasional hearing of one or other of them would act as a refreshing antidote to the oppressive gloom of ponderous gods, the wailings of peccant women, or the weary lamentations of impossible heroes.

In his opera, *La Festa di Piedigrotta*, written for Naples, in Neapolitan dialect, to a Neapolitan plot, Luigi Ricci has a remarkable Tarantella, sung and danced at the same time. It is primed with the real Neapolitan spirit, as might be expected from such a source, and retains this even in its transcription as a pianoforte duet. As such I have more than once played it in public in this country with my departed friend and fellow-student, Francis Edward Bache, in the days of long ago—days when a little concerted music, either vocal or instrumental, formed a welcome change from the monotony of song and solo to which we are condemned today—a monotony from which even an air-raid might be hailed as affording some relief!

Space will not permit my dwelling upon the Tarantellas by Raff, Nicodé, Rheinberger, Döhler, and others, but I ought not to close these remarks without mentioning Raff's *Op.*

A TARANTELLA UNDER THE SHADOW OF VESUVIUS.

83, No. 12, which I only know in its arrangement for two pianos by Thern. As an ordinary duet it is sufficiently effective, but as a Tarantella it betrays its non-Italian character very plainly. Though I have great admiration for Raff generally, I find this work heavy, and tedious, and it has the additional defect of containing some old-fashioned chromatic scales. Now, some thousands of years ago (!) chromatic scales were a sparkling novelty; but they have long since outlived their sphere of usefulness, and, in modern days, are no better than the workhouse, viz., a refuge for the destitute. When a composer's imagination dries up, he flies to his "friend in need," the ready-made chromatic scale, which having no tonality of its own, serves him readily to reach from any point of the musical compass to any other. Even so poetical a composer as Grieg has resorted to it in his otherwise fanciful and original *Sonata in E*. If there were no chromatic scale, and no chord of the diminished seventh, many a composition would not hold together at all—instead of forming "a piece" it would break up into unconnected pieces. So:

"Let us cry with voice emphatic:
Vivant diminished sevenths and scales chromatic."

A List of Interesting Tarantellas

DIFFICULT.

Th. Leschetizky, *Napoli*, Op. 39, No. 5.
S. B. Mills, in *Ab*, No. 1, Op. 13.
F. Thomé, in A minor.
G. Karganoff, in G♯ minor, Op. 4.

MEDIUM.	EASY.
F. Scotson Clark, Op. 56.	F. A. Williams, Op. 30.
Th. Lack, Op. 20.	H. Van Gael, Op. 65.
A. Pieczonka.	P. Renaud, Op. 5, No. 5.
E. Poldini.	C. W. Kern, Op. 252, No. 3.
Paul Zilcker.	G. Horvath, Op. 124, No. 1.

The Wagner Trial Again

The Wagner Question and Nationalism

[EDITOR'S NOTE.—The following excellent discussion of the Wagner Case reached us too late to be printed in the July issue, but deserves to be read, both for its own sake and in connection with the "briefs" which appeared that month on pages 439 and 440.]

ALTHOUGH not an American nor living in America at present I am much interested in the development of music in that country. I am uncertain, however, whether this justifies me in taking part in the interesting trial of Richard Wagner announced in THE ETUDE of February, 1918.

It seems to me that the question resolves itself into a case of *nationalism*. A glance at the history of music will suffice to show that it falls into three periods: National music, in the sense of music being identified with the country of its origin, owing to the comparative isolation of one country from another in early times. (Greek modes or tones; their adoption by St. Ambrose and St. Gregory; the flourish of Ambrosian and Gregorian chants all over Italy and abroad, consequent on the spread of Christianity; the English contrapunists; the School of the Netherlands; the Italian movement, of which the Florentine Reformation forms an important part; the French clavecinistes and opera writers, etc.), nationalism here being in every case dependent on circumstances and not on the will of the composer.

In Gluck, for the first time, we find music *International*, universal, not belonging to any one nation or school, but the outgrowth and representative of all the musical nations and schools of his time. As he himself writes: "By means of a noble and natural melody a declamation true to the language of each nation and the character of each people, I desire to establish the way to produce a music proper to all nations, and thus to cause the ridiculous distinction between national musics to disappear."

There is no doubt that not only did Gluck succeed in this endeavor himself but also that from his time till Wagner all the famous composers (of whom the greater number were born in Germany, can be classed as *International Musicians*—and, therefore, I see no reason why the music of this period should not be performed during the present war.

With Wagner the case is very different. He marks the starting point of the present great *Nationalist Movement*, and his aim, like that of every nationalist artist, was to express the character or soul of his country by means of his art. As THE ETUDE points out, the greater number of his operas concern German life, tradition and mythology, but this is the least important part. No Wagner opera can be performed, or even listened to, intelligently without accepting the viewpoint (for the time being, at least,) and sharing the innermost emotions of the most German of all composers. And, just as during the present war, while we are engaged in fighting tooth and nail against German methods and German viewpoint, we should scarcely send our children to a German school, where they would imbibe this undesirable moral atmosphere, so I think it distinctly advisable that not only Americans but all the Allied nations should forego for the present the hearing of Wagner's operas, as well as all modern German music.—RUTH T. HALL, *Florence, Italy.*

Anything Tending to Provoke Needless Dissension is Untimely

UPON the question: "Resolved, that Wagner's operas should be barred from America during the war," I desire to argue against their production. First, even if these operas were to be sung in English, and if their rendition should give no direct aid to the enemy, it is still logical to believe that they would have a tendency to create more prejudice and ill-feeling than they would destroy—and that this feeling, though perhaps unjust, would more than offset any good which the singing of the operas might accomplish. Wagner, as a composer, is universally recognized as a master, but that does not make it expedient that his works should be rendered in America at this critical time. Take an analogous case. Everyone recognizes the fact that the laborers of this country are not always treated with the consideration they deserve. In the fields of labor there are issues to be solved, adjustments to be made, wrongs to be righted. But that fact makes it no less treasonable for men doing government work to foment strikes and violence.

Wagner was a great composer, granted; he lived before there was any thought of a conflict between Germany and America; he was democratic in spirit, hating tyranny and oppression—but that the singing of his operas in America to-day would not tend to create internal confusion and dissension is a statement with which the writer cannot agree. In admiring Wagner's works too many people are likely to voice their admiration for the country that produced such a genius, forgetting that that same country produced Bismarck, Nietzsche and the present emperor. Voicing admiration for Germany would tend to create more internal strife than could possibly be compensated for by the rendition of the operas. Another reason why these operas should be temporarily abandoned is that thousands of people will thus be educated to appreciate the music of other masters, whereas now their only pet is Wagner. Moreover, it would give American composers an opportunity to get their own music before the public. Furthermore, it should be remembered that the surest way to immortalize any institution is to try to kill either the institution or its founder. This is the history of martyrdom. After the war Wagner will come back stronger than ever. People will begin to realize that it is impossible to destroy either the man or his music. They will realize, for instance, that *Tristan and Isolde* are not so much personalities as they are symbols of the love between the sexes; that *Parsifal* is the emblem of purity, and that all of Wagner's characters represent principles rather than people. I repeat that Wagner will be more popular than ever after the war, but at present it would be both inexpedient and morally wrong to continue the rendition of his immortal songs.—JAMES M. WARNACK, *California.*

EVEN the most fascinating and congenial employments have their moments of boredom, while the most dismal occupations have some few redeeming features. Music teachers should make the most of the pleasant features of their work, and avoid impatience at its occasional drawbacks. As Douglas Jerrold once said: "The ugliest of trades have their moments of pleasure. Now, if I were a grave digger, or even a hangman, there are some people whom I could work for with a good deal of enjoyment."

A Business-Like Fall Beginning

By William Urhart Westcott

THE business man depends upon checking up at every step in his work. He must do this to know whether he has everything attended to. The checking is done when the work is complete. Here is a list which the teacher who aspires to be orderly and progressive may use for checking up when the season starts. It represents the various steps in the preparation of material.

If you have completed these, check them off on this list. If you have not, find out why you have not done them, whether they should be done. The absence of some element may explain why you are not doing all that you expected to do.

ADVERTISING

Circulars
- *a.* Copy completed.
- *b.* Printing completed.
- *c.* Distribution plan made up.
- *d.* Mailed.

Newspapers and Magazines
- *a.* Space secured and contract signed.
- *b.* Copy prepared and delivered in time.

Follow up system
- *a.* Letters sketched out.
- *b.* Book or card system for keeping applications.

Letter Heads, Bills, Cards, etc.

MUSIC AND SUPPLIES
- *a.* Inventory of needs for the season.
  - Instruction Books.
  - Studies.
  - Pieces.
  - Supplies.
  - Books.
- *b.* Order for purchases and "On Sale" made up and sent.
- *c.* Materials received and checked up.

Musical Events for Season
- *a.* Pupils' Recitals.
- *b.* Lectures and Concerts pupils should attend.
- *c.* Opening Recital in September or October.

New Furnishings
- *a.* Furniture.
- *b.* Instruments (tuned, etc.).
- *c.* Library.

Clubs and Classes
- *a.* Plan for season mapped out.
- *b.* Materials ordered and secured.

Is German Music at a Standstill?

SIR HENRY WOOD, who recently declined the post of conductor of the Boston Symphony Orchestra, recently made the following comments upon the music of the day in the *London Observer:*

"After the war, moreover, men who have been for years in the trenches will come back dying for classical music. I mean the best music, not dull music, for no fine classic is ever dull. There ought to be after the war a tremendous uplift for orchestral music, and also for choral music, for I think the choirs will be full of new members.

"Unfortunately there are no new Russian novelties, because we cannot get into touch with the Russian composers. Once Russia gets straight again the future for her music is, I consider, very strong. There is a tremendous lot of character about Russian music. Russian composers have a great gift for orchestral color. At times it may be rather too Eastern, too Oriental, but that is a good fault.

"German music is at a standstill. Outside Richard Strauss, who is a musical genius, there are no notable German composers. I consider the British school today far in advance of the German. Our younger school of composers are much stronger than any of the younger school of German composers. It will also do a lot of good in America, for they were a little too much dominated by Germanism, as we were.

"In French musical art, too, there is much greater subtlety and color, much greater refinement, and a wider sense of atmosphere. Look at Debussy: what a great man he was! The French have experimented; they have produced novelties and original effects, which none of the stodgy old Germans ever did really. Germany has lived on her past tradition, and that tradition is over. I have no use for modern German music. The great masters, of course, will live forever, and must be played."

Helps in Training the Thumb

By GEORGE HENRY HOWARD

IN playing the piano or organ a well-trained thumb is an important item. Its special exercise should usually begin within the first or second month, when two lessons per week are given regularly, so that when the pupil is ready to begin the practice of the scales the thumb shall be in readiness for its peculiar tasks. If it is not thus early prepared the scale will be found much more difficult than necessary, and scale passages may never become smooth or rapid.

In all technic no system is measurably complete which does not include other training than that of the muscles. The training of nerves, motor and sensor, should be an integral part of the work; also the exercise of tendons, ligaments and cartilages of the hand. A thorough consideration of all these elements is profitable and result-producing.

It should be observed, first of all, that the thumb has three sections (phalanges), as each finger has. It is also necessary to notice that the hinge or joint in which the thumb acts as it rises and falls is only about an inch (or half an inch) from the wrist. This is almost always the most inactive joint in untrained hands. It therefore needs especial care from the beginning.

Thumb Gymnastics; Slow Motions

Preliminary gymnastics may include three principal motions.

1. Sidewise (horizontal) motion.
2. Up and down (vertical) motion.
3. Rotary motion.

There is an advantage in beginning all exercises with each hand separately. The left hand is the more flexible and trainable; it will succeed better than the right hand in its first efforts. It will therefore influence the right hand well and sooner lead to good success in many respects.

The first gymnastic exercise of the thumb should begin by laying the left hand flat upon a table with fingers extended and close together, with the thumb close to the hand. The motion should be regulated by *slow* counts, "one—two—one—two," etc. With each recurrence of the word "one" the thumb is to move somewhat quickly away from the hand or back to it, without leaving the surface of the table. All three sections of the thumb should participate in the motion. The point of the thumb should be carried away from the hand as far as it can be without straining. From ten to twenty double motions should be made.

Next, the thumb of the right hand should be exercised in the same manner.

No. 2, the simple up-and-down motion of the thumb is not so easy as some persons imagine, if it be well done. A really vertical motion is not secured at once by many beginners without special guidance. This guidance should take the following form and it should ensure the desired result.

Let the pupil lay the left hand flat upon the table. Have fingers extended and about a quarter of an inch apart. Have the thumb also extended and as nearly straight as possible. Let the teacher take two pencils and hold them exactly upright with their large ends resting on the surface of the table, one on each side of the pupil's thumb. Between these two upright pencils require the pupil to raise and lower the thumb ten times while counting. The thumb must act as a whole, all parts together, as though it had only one joint (that is the hand-joint, close to the wrist).

The up motion should occur with the word "one," a pause with the thumb during the word "two," and it should drop quickly and loosely with the recurrence of the word "one." Repeated motions should be made while the counting goes on with strict regularity.

After two or three days' practice the time may be quickened somewhat, provided, however, that it can be done without causing the slightest motion of the hand. The thumb, alone, should move. This exercise should be used from three to six weeks, then discarded for two weeks, then resumed for another period of six weeks.

In exercise No. 3, for rotary motion, the point of the thumb is to move in a circle. It should make as large a circle as possible. The pupil should be careful that all sections of the thumb act together. He may need the help of the teacher. If so, the teacher will grasp the first section of thumb (that section nearest the wrist) taking hold of the flesh between the thumb and forefinger, and rotating this inactive section of the thumb for the pupil several times. Then require the pupil to try the same motion himself. The teacher may need to continue this help for several days. No counting is needed in the practice of rotary motion. Twenty continuous rotary motions are usually needful as forming one exercise.

It will be found that rotary motion makes the hand-joint more supple and flexible. It should be continued for three or four weeks, then discarded for a week or two, then resumed for two or three weeks more, and thus proceed for some months.

After three or four weeks on the preceding exercises, the practice of passing the thumb under the hand should begin. It should continue for at least two weeks (in some cases longer). The scale should never be begun until drill on this exercise has prepared the way for the thumb to act loosely and precisely under the hand.

Getting Ready for Scale Study

First. Begin the exercise by turning the left hand over and laying it on the table with the palm upward. Now, keeping the thumb as close to the palm as possible, move it very, very slowly over the palm as *far* as possible; then move it back to usual position. Repeat this ten times if not too fatiguing.

Hands are as different as people are; some persons find this exercise very severe at first. The time to stop practicing is when an exercise *begins* to be fatiguing. One should not practice until it is really painful; that is unwise and dangerous. The hands should alternate three or more times in this exercise.

It should be noticed that as the thumb moves over the palm it will also move away from it somewhat, but the separation should be as small as possible. This slow practice should continue for the time between one lesson and the next. If it is then well done, proceed farther as follows:

Second. This second exercise presupposes that the fingers have been already trained as regards their curvature and *control in keeping their curvature*. For any adequate training of this kind no less than four lessons are needful, therefore these particular exercises for the thumb would not properly begin before the fifth or sixth lesson at the earliest. This plan of procedure also presupposes that two lessons per week are given regularly.

Begin this exercise by placing the left hand on the table in normal position for playing, with fingers well curved. Move the thumb slowly under the hand as far as possible, at least so that it shall be directly under the fourth finger, gliding on the surface of the table and back with the same degre of slowness, 10 times.

After this drill, raise the thumb half an inch from the table and carry it under the hand at the same uniform height and back, slowly, 10 times. These exercises must be used daily for three weeks until quite perfect. If the pupil has a very flexible hand, naturally, he will be able to carry the thumb under the fifth finger after a few days.

Third. Bending and pressing the thumb back to enable it to reach farther over the palm can be used to a moderate extent. It must be used with utmost care as the least undue forcing might injure it permanently.

The foregoing exercises consist mostly of slow motions.

Gymnastics With Quick Motions

All the gymnastics which have been mentioned thus far should be continued for three or four weeks in slow time after which quicker motions may be practiced. The quickest motions should be used sparingly, not more than one time out of six or eight. Convulsiveness or spasmodic action should be avoided. Every motion should be accurate and elastic. All motions should be continuous and regular in their recurrence.

The development of nerve force and vital force in the quick motions needs special notice here, for which, however, we cannot here take the space.

Thumb Training on the Keyboard

The following exercises present only one outline of work (among many which might be given) for a comprehensive training of the thumb for its playing tasks.

Exercise No. 1, (*a*) and (*b*), following, should be prepared for by (*a*) careful shaping of fingers (thumb included; (*b*) correct poise of forearm; (*c*) perfect relaxation of all hand muscles and upper arm and shoulder muscles; (*d*) exact adjustment of fingers on keys, (location); (*e*) definite idea of the kind of motions requisite, also the amount of motion.

Kind of Motion Requisite

1. Preliminary upward motion of the thumb (to height of quarter of an inch), keeping it poised in the air, keeping it thus poised through the four counts of the rest.

2. Loose dropping of the thumb to make the first tone. (If the teacher has carefully trained the fingers so that each one has learned to act alone and thus secure its true independence, this dropping of the thumb will be made, as it should be, without any jar of the hand or displacing of the other fingers.)

3. At count "three" in the second measure the second finger should rise loosely about a quarter of an inch and remain poised in the air through "four" and until "one."

4. At count "one" of the next measure the second finger is to drop, making its tone.

5. Instantly after, the thumb is to rise just enough to release its key.

6. At count "three" the thumb is to move under the hand (a sidewise motion) in a horizontal line.

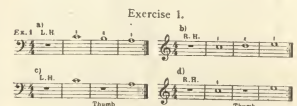
7. At count "four" the thumb is to rise without disturbing the hand (a vertical motion).

8. At count "one" the thumb is to drop loosely producing its tone.

9. Instantly afterward the second finger is to rise just enough to release its key.

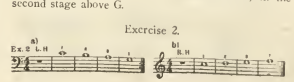
The same detailed analysis of requisite motions should be made for *c* and *d*.

Exercise 1.



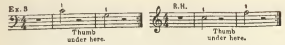
The second exercise which now follows should have its single elements specified in detail as they have been above for Exercise 1. It should be observed that the thumb here requires two stages of motion, in the first stage poised above A (in the left hand) in the second stage above G.

Exercise 2.



Exercise 3.

Twenty times each.

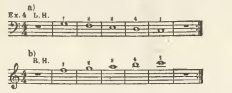


In Exercise 3 the thumb is (*a*) to move sidewise under the hand in the second measure while the unemployed fingers accurately keep their places; (*b*) it is to play the note in the third measure without disturbing the fingers or jarring the hand.

The rest at the beginning of the exercise has the same purpose as in Exercises 2 and 3, namely for the upward preparatory motion of the thumb.

Exercise 4.

Ten times each. *Observe directions below before using this exercise.*



In No. 4 we must observe the single microscopic elements as strictly as in No. 1, in detail, in their exact order.

Concerning Chopin as a teacher we are told that "he prepared the hand with infinite care." The earnest student will need infinite care with the following small details if he is to do the best work and make the best progress.

The single items requisite (absolutely essential for Exercise 4) are as follows:

Exact adjustment of fingers to keys being assured:

1. Up motion of thumb at word one, the same remaining poised in the air through the four counts (first measure).

2. Loose dropping of thumb for its first tone at word "one."

3. At word "three" rising of second finger preparatory to third measure.

4. At word "one" of third measure second finger drops and instantly after the thumb rises to release its key.

5. At word "two" third measure, the thumb moves sidewise under the hand in a horizontal line quarter of an inch above normal key level, to a point above the middle of the third key in the series (occupied by the third finger).

6. At word "three" in the same measure (the third) the third finger rises remaining poised above its key for two counts.

7. At word "one" (fourth measure) the third finger drops to make its tone, and instantly after the second finger rises to release its key.

8. At word "two" (fourth measure) the thumb moves farther under the hand, quarter of an inch above keys to a point above the middle of the fourth key in the series (occupied by the fourth finger).

9. At word "three" (fourth measure) the fourth finger rises and remains in air above its key for two counts.

10. At word "one" (fifth measure) the fourth finger drops to make its tone and instantly after the third finger rises to release its key.

11. At word "two" (fifth measure) the thumb moves farther still under the hand still a quarter of an inch above keys to point above the middle of the fifth key.

12. At word "three" the thumb rises without disturbing the hand and remains poised thus for two counts.

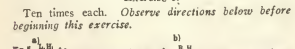
13. At word "one" (sixth measure) the thumb drops to make its tone, and instantly after the fourth finger rises to release its key.

14. At word "one" of the following measure the thumb rises to release its key. This up motion of the thumb should be as loose and independent as any other motion.

15. At word "three" the thumb is to return by lateral motion to its natural position in readiness for repeating the exercise.

Exercise 5.

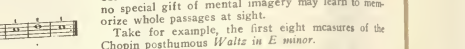
Ten times each. *Observe directions below before beginning this exercise.*



The requisite motions should be specified as carefully for this exercise as for preceding exercises. The pivotal motion of the thumb in the third measure, at count three is the one which needs special attention. Young teachers are perhaps more apt to be deceived about this motion on the part of their pupils than any other. The reason for this is that this is a combined motion. It is a combination of motions of hand, arm and thumb. The hand and arm are the principal movers while the thumb only moved by yielding to them. But the thumb must be sure to yield very loosely. The hand and arm should be carried along at a uniform height and not lifted above the height which they had at the beginning. The finger tips should not leave the keys in this transfer of fingers, hand and arm, but simply glide over while continuously feeling them.

Exercise 6.

Ten times each. *Observe the same directions as in Exercise 5.*



All of the foregoing exercises are preliminary to the practice of the scale. The first scale-practice may now be taken up in slow tempo with assurance of the best results. The foregoing training of the thumb will enable the student to play with needful movements, rightly timed and rightly proportioned.

At this stage of the work it will be found practicable to use a one-octave scale or a two-octave scale for two or three lessons only. The student may then be given a five-octave scale, but in one direction only, namely, in ascending with the right hand alone, and in descending with the left hand alone. The plain, simple reason for this is that the motions and the fingering are the same in each octave, hence the simplicity which warrants such a long scale at this early stage.

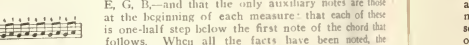
After this long scale has been practiced in the first five keys (or even no more than two or three) in slow tempo the following exercises may be used to prepare the thumb for greater fluency in playing the scale.

Exercise 7.

The same scheme in 12/4 measure is to be recommended in some instances when pupils need somewhat more of drill for the thumb.

It is recommended to spend only a few days on the foregoing exercises then to pass at once to the following. The reason for this is that elasticity of touch is best retained in group playing, if not in long tones of two counts or four counts, rather than by practice of one tone for each count as in the foregoing exercise.

Exercise 8.



For the *first* preparation for fluency in scale playing the foregoing is an important exercise but as the *second* and *third* preparations for fluency in scale playing are concerned with the fingers (instead of the thumb) they have no place in this article.

Pointed Paragraphs on Practice

By Fred Elder

As you practice so, also, shall you play. If you practice in a careless, slovenly manner, you must not expect to play like a finished artist.

Unpracticed lessons are like groceries that are still in the package—they must be unwrapped, prepared and digested in order to get the good out of them.

Music lessons are a highly perishable commodity. They are best when fresh. The time to begin practicing a lesson is before you change your clothes after coming home from your teacher's studio.

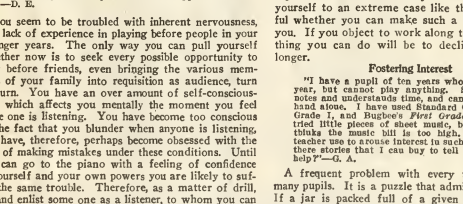
Do not be a roustabout, constantly changing from one teacher to another. You will simply acquire all of the bad and none of the good qualities of each teacher's method. Furthermore, you will never find a teacher who will enable you to play without you doing your part—practicing.

How Do We Memorize?

By Ellen Amey

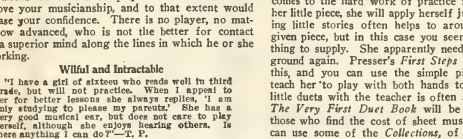
It is generally understood that music is memorized through some form of mental imagery. There are three processes that may make their appearance as a response to the natural gifts of the piano student. Thus the student may have a *visual*, an *aural*, or a *tactual* image; for the ability to memorize, like other gifts, is an individual matter and differs not only in degree, but in the channel through which the impression is made. Images do not stand out as perceptions do; they are less detailed, more fragmentary, and more fickle or vacillating. However, through association or a recognition of basic forms in the material of which music is made, impressions may be made to stand out more clearly in detail and become less liable to sudden obliteration. It is in this way that those who have no special gift of mental imagery may learn to memorize whole passages at sight.

Take for example, the first eight measures of the Chopin posthumous *Waltz in E minor*.



One accustomed to chord forms will see at a glance that the passage is made up, from the E minor triad—E, G, B—and that the only auxiliary notes are those at the beginning of each measure: that each of these is one-half step below the first note of the chord that follows. When all the facts have been noted, the passage (through association with something already known) has become as much a product of the mind as though created by the student himself. Ease in playing it, however, will depend upon the tactual image and this may be strengthened and made reliable by careful attention to the form in which the chord is given, and to the fingering at the point where the thumb by a lateral movement makes possible the next higher chord position.

Motives embodying more elaborate invention and changes of harmony do not appear as clear on the surface as a passage composed of one chord. To be understood they require a knowledge of note and chord relation. Thus in the first-thought phrase of the motive following the introductory passage we find two chords to give out the harmony.



The dominant seventh having B for its root is in each case, followed by E minor, the triad on the keynote. In the first measure of this period we find only pure basic material, B, D♯, F♯ and A; the repeated note in the motive is found to be the root of the chord. In the second measure take away the auxiliary note A♮, and there is left the E minor triad; the third measure requires only two eliminations, or, if C be treated as the addition of a ninth in the chord, there will remain for elimination only A♮; the fourth measure gives only the notes of the chord.

A knowledge of basic material—scales and chords—permits the assimilation of these forms in large units; attention to the construction and progressions makes a more vivid impression of details, and thus strengthens natural gifts; but to the tactile sense, specifically known as the motor sense, is intrusted the responsibility of correct muscular movements. Assurance in this direction can only be obtained by familiarity through repetition; the fingers should never be allowed to hinder through inadequate preparation or digressions from the fingering to be used.

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Nervousness

"I have studied music for a number of years, play difficult compositions and memorize with comparative ease, and yet, when asked to play, I blunder shamefully even in the simplest pieces. It makes no difference how thoroughly I know them. Would taking lessons help me to overcome this? I am about thirty-five. Any advice will be appreciated."—D. E.

You seem to be troubled with inherent nervousness, and lack of experience in playing before people in your younger years. The only way you can pull yourself together now is to seek every possible opportunity to play before friends, even bringing the various members of your family into requisition as audience, turn by turn. You have an over amount of self-consciousness which affects you mentally the moment you feel some one is listening. You have become too conscious of the fact that you blunder when anyone is listening, and have, therefore, perhaps become obsessed with the fear of making mistakes under these conditions. Until you can go to the piano with a feeling of confidence in yourself and your own powers you are likely to suffer the same trouble. Therefore, as a matter of drill, try and enlist some one as a listener, to whom you can play frequently. A number of friends who are willing to take turns, so you may have daily practice, will be of great assistance. You will thus gradually become accustomed, and may center your attention on your music without its being drawn away by your ultra-consciousness of an alien presence. Your inherent nervousness may be the result of your physical condition being below par. In this connection you can only do such things as will build up your system and make you stronger. The mere act of taking lessons would not be so much help, except that your study would be under direction, and you would have some one before whom you would be forced to play. The lessons would improve your musicianship, and to that extent would increase your confidence. There is no player, no matter how advanced, who is not the better for contact with a superior mind along the lines in which he or she is working.

Wilful and Intractable

"I have a girl of sixteen who reads well in third grade, but will not practice. When I appeal to her for better lessons she always replies, 'I am only studying to please my parents.' She has a very good musical ear, but does not care to play herself, although she enjoys hearing others. Is there anything I can do?"—T. P.

A girl of sixteen ought to be old enough to appreciate something of the humor of the situation with which she has presented you. The reason she gives for not learning her lessons is that she is trying to "please her parents." In what particular way does her failure to take advantage of what they are spending their money for give them pleasure? Do the parents give her the following instructions: "Here are fifty dollars. Take them to a music teacher and present them to her with our compliments. Tell her that we do not expect you to give any attention to your study, either at the lessons or at your practice hour. Tell her we are very much pleased that you make no effort to please us, and that the more money you waste without securing any return value, the more pleasure it will afford us. That it is very unusual for parents to wish their children to make any effort to respond to their desires. Although you may state that you are studying in order to please us, yet we are unable to determine just what you are doing in regard to your playing that will please us. You certainly are not improving in a manner that will provide us with much pleasure. Perhaps that children should make any special effort to please their parents may be a very peculiar notion on the part of those who do everything and make every sacrifice for their children."

It is rare that a pupil of this sort can be induced to take any but a superficial interest in her playing. I infer from your letter as a whole that she is incorrigible. The best you can do is to try and arouse her interest in pieces of a light character. Serious study will be impossible for a time at least. Later she may come to her senses. Technic and etudes will repel her, as well as what is termed the classical repertoire. As a teacher you will need to adapt yourself to an extreme case like this. It is doubtful whether you can make such a pupil a credit to you. If you object to work along this line, the only thing you can do will be to decline to teach her longer.

Fostering Interest

"I have a pupil of ten years who has studied a year, but cannot play anything. She knows the notes and understands time, and can play with one hand alone. I have used Standard Graded Course, Grade I, and Bugbee's *First Grade Etudes*, and tried little pieces of sheet music, but her mother thinks the music bill is too high. What can a teacher use to arouse interest in such a pupil? Are there stories that I can buy to tell her which will help?"—G. A.

A frequent problem with every teacher who has many pupils. It is a puzzle that admits of no solution. If a jar is packed full of a given commodity, even though of little value, it is hard to put anything else in it. Where there is absolutely no interest in music it is often better to give up the effort. When the trouble is careless indifference there is some hope of future awakening, but even in these cases the results are often small. When you, a teacher of considerable experience, and whose pupils make excellent progress, find a pupil who, at the end of a year, cannot put the two hands together on the simplest things, the probability is that the student is a hopeless case. Telling stories to such a pupil will have but little effect. She will enjoy the story while you are telling it, but when it comes to the hard work of practice in order to learn her little piece, she will apply herself just as little. Telling little stories often helps to arouse interest in a given piece, but in this case you seem to have everything to supply. She apparently needs to go over the ground again. Presser's *First Steps* will be good for this, and you can use the simple pieces to try and teach her to play with both hands together. Playing little duets with the teacher is often a help. For this *The Very First Duet Book* will be the thing. For those who find the cost of sheet music a burden, you can use some of the *Collections*, of which there are many that are excellent, such as *Very First Pieces, First Parlor Pieces*, Bugbee-Davis' *Merry Rhymes for Childhood Times*, etc. You can accumulate a list of these for your library, and choose from them for your various pupils.

A Thick-Set Hand

O. H. G. sends a diagram of his hand, and wishes to know if it will be possible to develop great technic with a rather heavy thick-set hand with short fingers. In reply I would say that long, slender, tapering fingers usually occasion the most trouble, and seem to be the most devoid of vitality. Modern piano playing demands absolute muscular control. Difficulties are often experienced with thick clumsy hands, but I think ultimately they accomplish better results. MacDowell had small closely knit hands, and yet his compositions abound in wide-spreading chords, and he was by nature one of the most fleet-fingered pianists before the public. Sherwood's hand was similarly formed, and yet he excelled in octave playing. It is not necessary to raise your fingers high before striking. Indeed this is impossible to any hand in swift passage work. Hold the main body of the hands high enough from the keys so there is plenty of opportunity for the downward stroke in attacking the keys. Great flexibility in the knuckle joints does not necessarily imply that the fingers should rise high above the level of the main body of the hand. With proper training I see no reason, from the drawing you have sent, why you should not be able to develop great skill. If not, it will be from other causes.

Music of Lighter Play

"I have a number of students who object to higher class music, and I do not wish to lower my standard and teach 'rag-time.' Could you give me a list of pieces of decided melody and rhythm that I could give them, and perhaps thus lift them gradually higher? They are in the third and fourth grades."—M. S.

Almost every teacher has this problem to meet. The pupils are not to blame if both Nature and Environment has prevented them from having a cultivated taste. The desire to learn something they can understand is laudable, and the chance of their being led higher is much greater if you lead them from the known to the unknown, from the lower to the higher, than if you try to force them to play that which they at present dislike. The following popular pieces are a level higher than trash, and will please your students:

In the third grade: Williams, *In the Park, Op. 35, On the Lake, Op. 48*; Lindsay, *Church Bells Ringing*; Morrison, *Golden Meadows*; Gilis, *Valse Caracteristique*; Martin, *Courtly Dance*; Kling, *In Cloudland, Waltz*; Sanford, *The Barn Dance*; Lindsay, *Priscilla, Three Step*; Pieroni, *Irma Mazurka*; Wolcott, *Full of Play*; Galbraith, *Sweet Lavender*; Ringuet, *Valse Venitienne, Op. 41*; Lieurance, *Down the Stream*; Shackley, *Twilight Song*.

In the fourth grade: Lindsay, *Fraternal March*; Frysinger, *Mazurka Impromptu*; Rathbun, *Twilight on the Mountains, Valse Caprice, Valse Impromptu, 3d Valse Impromptu, Vesper Chimes*; Kern, *Valse Episode, Ariel Op. 151*; Necke, *Rapsodia Zingara*; Chaminade, *Scarf Dance*; Merz, *Polacca Brillante*; Bohm, *Frolic of the Butterflies*; Christiani, *Valse Idylle*; Lack, *Aragonaise*; Mora, *In Confidence*; Kroeger, *Swing Song*; Kern, *Mountain Echoes*; Eggeling, *Spanish Dance*; Atherton, *Mazourka di Ballet*.

Discouragement

"I am discouraged because my rapid progress of three years seems to be lagging. When I concentrate I play well, but am lacking in this. How can I improve it?

Although I was playing my scales at a very rapid rate, yet I recently found myself unable to play them at all, the smoothness and evenness upon which I prided myself having disappeared with the velocity. Must I go back to the beginning? My former relaxation is becoming less and less, and I play with effort. I have been playing fifth and sixth grade pieces with ease."—*Musicus*.

Although you indicate results, you request me to diagnose causes without stating the amount of work you have been doing. I assume, however, that your trouble comes from a combination of causes. Perhaps you have been trying to advance too rapidly, at the same time devoting too much time to practice. Under these conditions an almost unconscious rigidity would develop, which would increase and land you exactly in the condition you describe. Your muscles seem to have become overtired from these two causes, and therefore have rebelled to the breaking point. It is not a return to the beginning that you need, but absolute rest of all your playing muscles for about a month. During this time your hands should be exercised very moderately, no hard work, and very little playing on the piano. When you return to work, begin with about a half hour's practice, selecting music that is moderately difficult for you. Do not try to force anything, but let your progress be very gradual. Whether it be pieces, etudes, or exercises, the principle must be rigidly enforced.

Your lack of concentration should be studied from every sort of work you engage in, and an endeavor made to fix your mind upon what you are doing and keep it there. In music there is no better exercise in concentration than memorizing. Devote a given amount of time to this daily, using easy pieces first and then those which are more involved. Easy pieces of Bach will force you to keep your mind closely fixed upon what you are doing. In all your practice, try to keep your mind from wool-gathering, and thereby hold yourself to your task. You will thereby gradually improve.

An Inventory of Your Teaching Assets

At least once a year a business house always takes an inventory of actual assets The stock and capital, real estate, outstanding accounts and good will are all carefully appraised and listed. This is the only way in which the business man can determine whether he is solvent or not.

The teacher's income is often regarded as his only asset. This is wrong. His assets are those things which he can depend upon to bring him an income. It is only by measuring them and estimating upon them that he can determine whether he is able to compete with his rivals.

The following are some of the teacher's important assets. In the column at the right put down in percentage what your estimate of your assets is. Be honest with yourself. If your equipment for its size is not right up to the minute don't put down 90 per cent., but something really inventorying its worth, possibly 40.

When you are done, add up the percentages, strike an average, and see where you stand—also where you need to improve.

Asset *Per Cent.*

HEALTH

Is your health above or below the average? Do you feel fit all of the time or only a little of the time? How many times have you been obliged to employ a doctor during the last two years? What does your bill for medicines, etc., amount to? What is your chance of securing life insurance in a company which conducts a rigid examination of all policy holders?

PREPARATION

How is your preparation for your work? The best cowboy in the world is helpless if his lasso fails to reach the steer by one inch. Thousands of teachers are aspiring to do things which their preparation does not encompass. You must have the training. It does not matter how you get the training, how expensive or how inexpensive your lessons may have been—you cannot hope to succeed and you do not deserve to succeed unless your training is commensurate with what you are trying to do. Put down the price you receive for your lessons, and ask yourself, "Is any other teacher in this community prepared to give more than I am giving for the same fee?" Then put down the percentage of your preparation asset.

EQUIPMENT

How is your studio equipment? Is your piano what it should be? Do you keep your instruments in proper tune? Is your studio furnished in good taste, and kept as neat as the homes of your best pupils Is your musical library as complete as your competitor's? Can you "lay hand" on what you want when you want it? Is your stock of music for the use of your pupils kept up, so that you have a large selection, or is it composed of a few old ragtag pieces that will disgust your pupils? There is really no reason for letting a stock go down in these days of "on sale" music, when any teacher in good standing may have a veritable library of the best things "on sale" at the expense of very little effort.

PERSONALITY

Do you make friends? Do your friends advertise you? Do you want to know more and more people or do you "tortoise" when any new person comes around? Do your friends' countenances gleam with pleasure when they see you approaching? Or do they appear disinterested, fearful, or, worse yet, frown and scowl? Are you a negative personality or a confident one? This is an important asset. Put down in percentage just what you represent.

BUSINESS

Do you turn up your nose at business? Do you ignore the need for promptness, squareness, accuracy? Many a music teacher has had every asset but this one, and has failed. Good business traits have helped many fine musicians to success—and their absence has ruined many finer ones. How do you stand as a business person?

ENTHUSIASM

How is your enthusiasm? Do you teach because you have to or because you really want to? Do you go to your work filled with optimistic industry, or does it bore you? Without this asset success is inconceivable. Put down your mark.

Add up the total percentage and divide by six. Then do some constructive thinking:

Saving Vitality

Why is it that some teachers of music in middle life are strong, healthy, vigorous people, and others weak, anaemic, flabby, sickly-looking people? Probably you will say that the same average would hold good with the majority of mankind. This, however, is not the case. Music teachers habitually permit their vitality to be used up in a very wasteful manner. The sensible teacher will conserve this vitality. Here are some of the leaks that should be stopped.

Teaching too long and too continuously.
Losing one's patience unnecessarily.
Failing to plan the day's program so that there is variety.
Failure to secure sufficient rest.
Failure to secure sufficient exercise.
Overuse of the eyes.
Failure to get rid of worthless, faultfinding, irritable pupils.
Failure to interest oneself in any form of outside activity which will serve as a real recreation and help keep one's mental and physical balance.

Five Ways of Securing Voluntary Practice

By Alice Graham

Ask the average mother of the average child what the chief difficulty in music study is and the mother will say: "Getting my child to practice." If the child is a boy this is usually said with a grimace of despair. A conspiracy upon the part of the mother and the teacher can bring about the required amount of practice and do away with the strain upon the mother's feelings.

Here are some of the ways to make the pupil want to practice.

I. Avoid above all things a spirit of harsh discipline and arbitrary ruling when practice is discussed. Of course, you can *make* your pupil practice, but that is not what you want; you want him to make himself practice. Therefore all thoughts associated with music should be pleasurable ones

II. Study the pupil's day and see that he gets ample time for play and gets that time when it will not interfere with his practice, or leave him so tired and excited that his practice will be worthless.

III. Avoid giving music that is too hard and on the other hand avoid giving music that is too easy, that the pupil's curiosity and work spirit is nullified The matter of giving the right piece at the right time is possibly the teacher's hardest problem

IV. Keep a bright goal before the pupil all the time and never miss an opportunity to indicate how practice is bringing your pupil nearer and nearer the goal.

V. Friendly rivalry is a great inducement to young children. If possible pit some of your pupil's friends against him and keep them running "nip and tuck." This makes a game of the study. If you have two pupils studying from the same book, bring them together and see how far each one can play without a mistake.

To crown it all, the teacher must herself be interesting. She must be vital and show a genuine interest in the pupil. She must be enthusiastic and let the pupil know that her appreciation is something to look forward to. She must insist upon regular lessons, promptness, etc., if she expects regular practice Remember how you are interested in interesting people—keen, lively whole-souled people who are trying to help you. Your little pupil is no different from you in that respect.

The Dividends From Education

Many a parent has gone on, year after year, paying out money for the musical education of a girl largely with the idea of making that girl a more accomplished and more desirable member of the social structure. How often has it happened that the money spent has brought dividends never even imagined. A good musical education is a protection against reverses that so often come when they are least expected.

Education is always a good investment. Our word to music students is to fight for all the musical instruction of an appropriate character you can possibly get. Sacrifice the present for the future, if you would know the real secret of accumulative success. In music, as in general education, the educated person is the one who usually reaps the major rewards.

President A. W. Van Hoose, of Shorter College, Ga., gives the following facts relating to the worthwhileness of education, and they are proportionately applicable to musical education in the sense that the more musical education one has, the better it is for that person:

I. Education Increases Productive Power.
Proof: Massachusetts gives her citizens 7 years of schooling. The United States gives its citizens 4.4 years of schooling. Tennessee gives its citizens 3 years of schooling.
Results: Massachusetts citizens produce an average of $260 per capita per year.
Citizens of the United States produce an average of $170 per year per capita.
Citizens of Tennessee produce an average of $116 per year per capita.

II. Education Helps Men to Perform Distinguished Service.
Proof: *With no schooling:*
Of *five* million men only 31 attained distinction.
With elementary schooling:
Of *thirty-three* million 808 attained distinction.
With high school education:
Of *two million* 1,245 attained distinction.
With college education:
Of *one million* 5,768 attained distinction.
Conclusion: The child with *no* schooling has one chance in 150,000 of rendering distinguished service.
The child with elementary education has *four times* this chance.
The child with *high school* education has *eighty-seven* times this chance.
The young man or woman with *college* education has *eight hundred* times this chance.
Will you, High School Graduate, multiply your present efficiency nearly *ten* times by getting for yourself the very best *college* education possible? Decide at once that you *will*.

III. Education and Statesmanship.
Fact: Less than *one* per cent. of Americans are College Graduates, but this *one* per cent. has furnished:
55 per cent. of our *Presidents.*
86 per cent. of our *Members of Congress.*
67 per cent. of the *Speakers of the House.*
64 per cent. of the *Vice-Presidents.*
62 per cent. of the *Secretaries of State.*
67 per cent. of the *Attorneys-General.*
60 per cent. of the *Judges of the Supreme Court.*

IV. Every Day Spent in School Pays the Child Nine Dollars.
Every day spent in college pays the young man or woman fifty-five dollars, fifty-four cents.
Proof: *Illiterate laborers earn an average of $500 per year.*
In forty years they would earn $20,000.
High school graduates earn an average of $1,000 per year.
In forty years they would earn $40,000.
College graduates earn an average of $2,000 per year.
In forty years they would earn $80,000.
To get the high school education required *twelve* years of school, or 2,160 days in school. This time spent in school added to the income of the high school graduate $20,000. Divide $20,000 by 2,160 and we have $9.26 as the amount that every day spent in the grammar and high school was worth to the high school graduate.

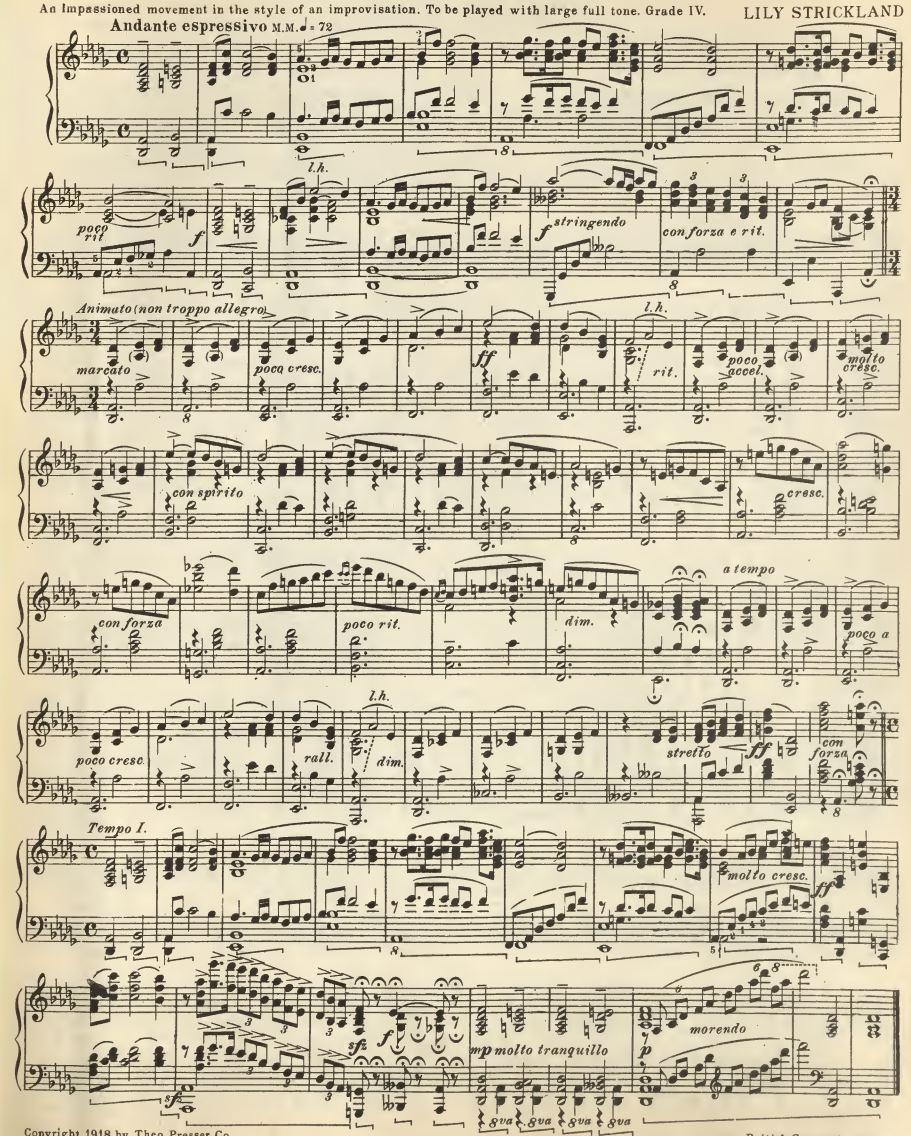
But look a little further:

While the average amount earned by the high school graduate in an active life of forty years is $40,000, the amount earned in the same time by the *college* graduate is $80,000. He, therefore adds $40,000 to his life's income by reason of the *four* years, or 720 days, that he spent in college, the college year being 180 days. Now, if we will divide $40,000 by 720, we will have $55.55, the amount that every day in *college* is worth to a man or woman.

IMPROMPTU

An Impassioned movement in the style of an improvisation. To be played with large full tone. Grade IV.

LILY STRICKLAND



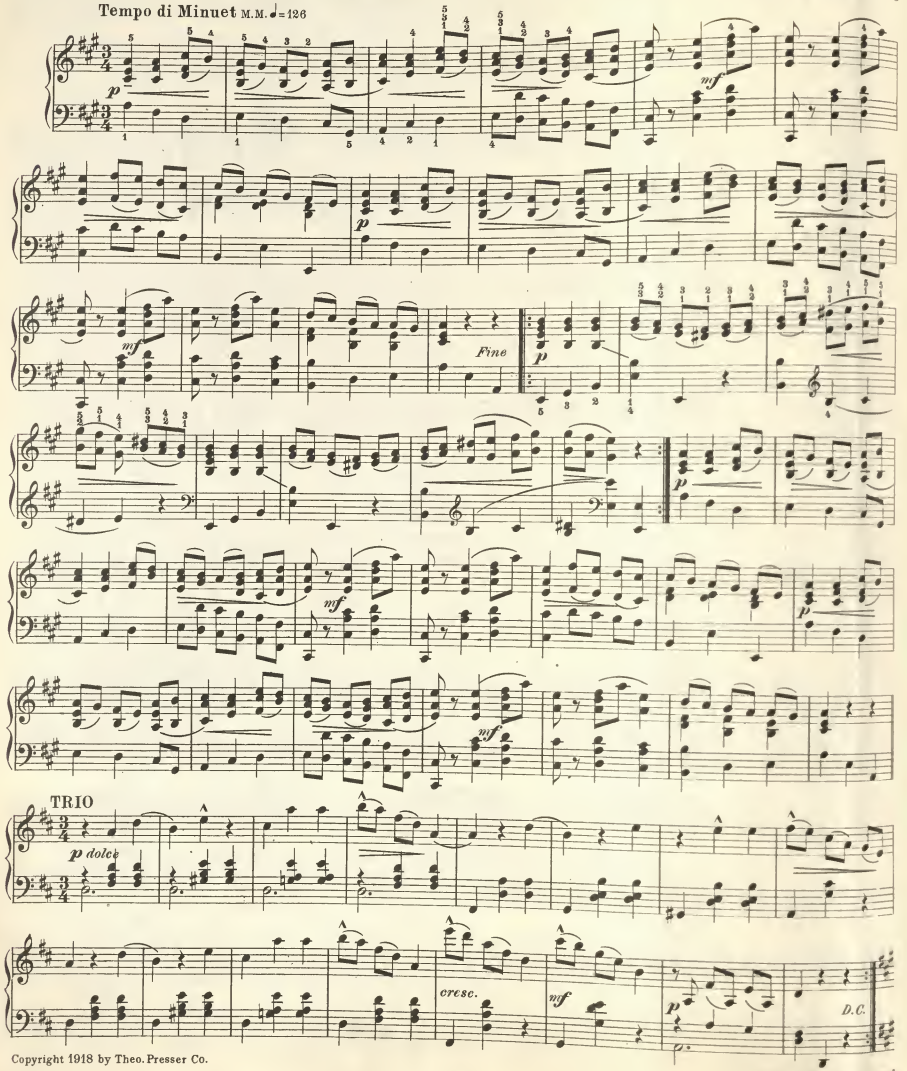
M'SIEUR DEBBIE

A Minuet in the Manner of Old Time

A *Minuet* in the classic manner, dignified and well-written. Grade III½

FELIX E. SCHELLING

Tempo di Minuet M.M. ♩=126

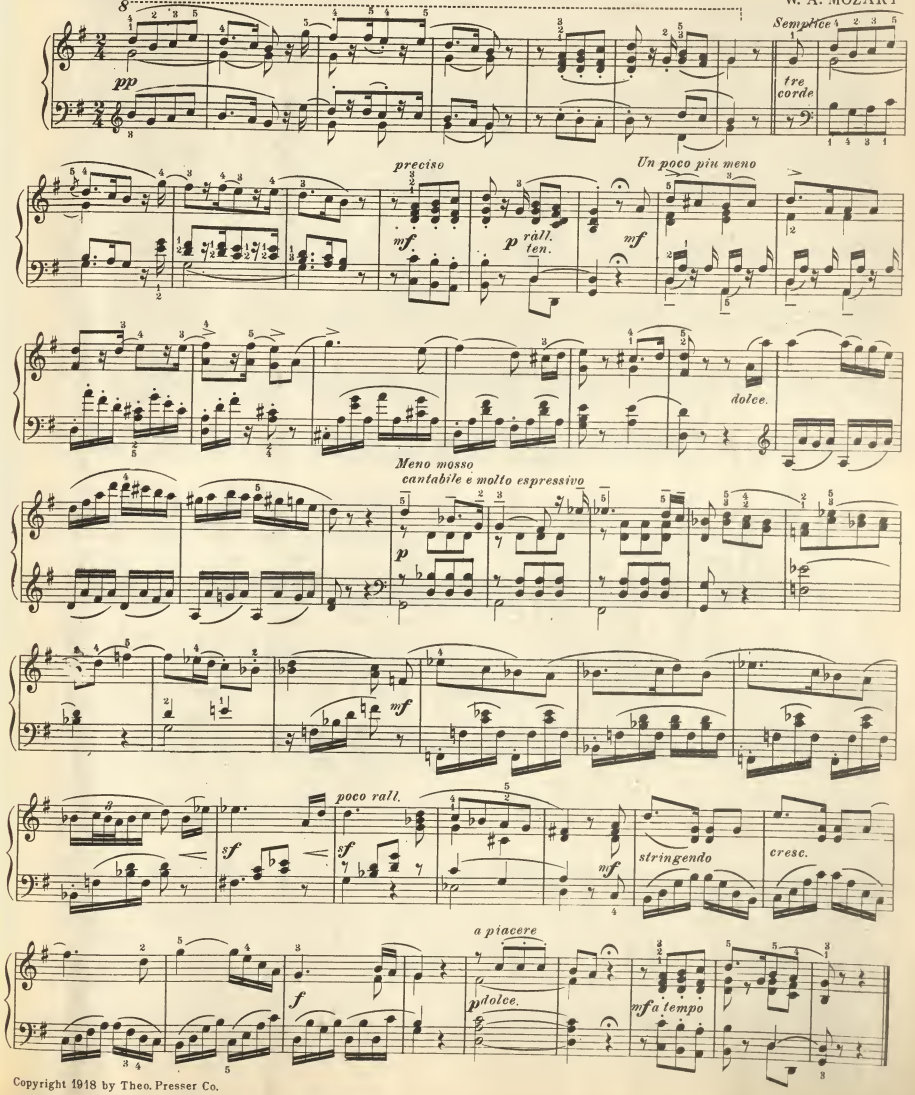


THE VIOLET

An easy classic of exceptional merit. Mozart's charming song *The Violet* arranged as a piano solo. Grade III.

Allegretto M.M. ♩=72

W. A. MOZART



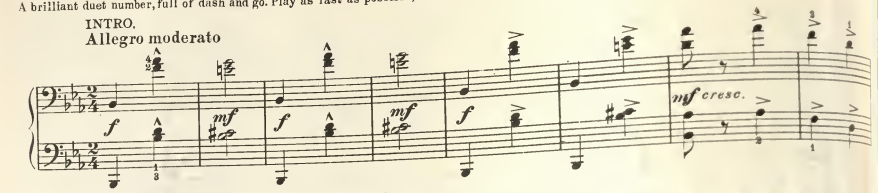
SHOOTING STARS GALOP

SECONDO

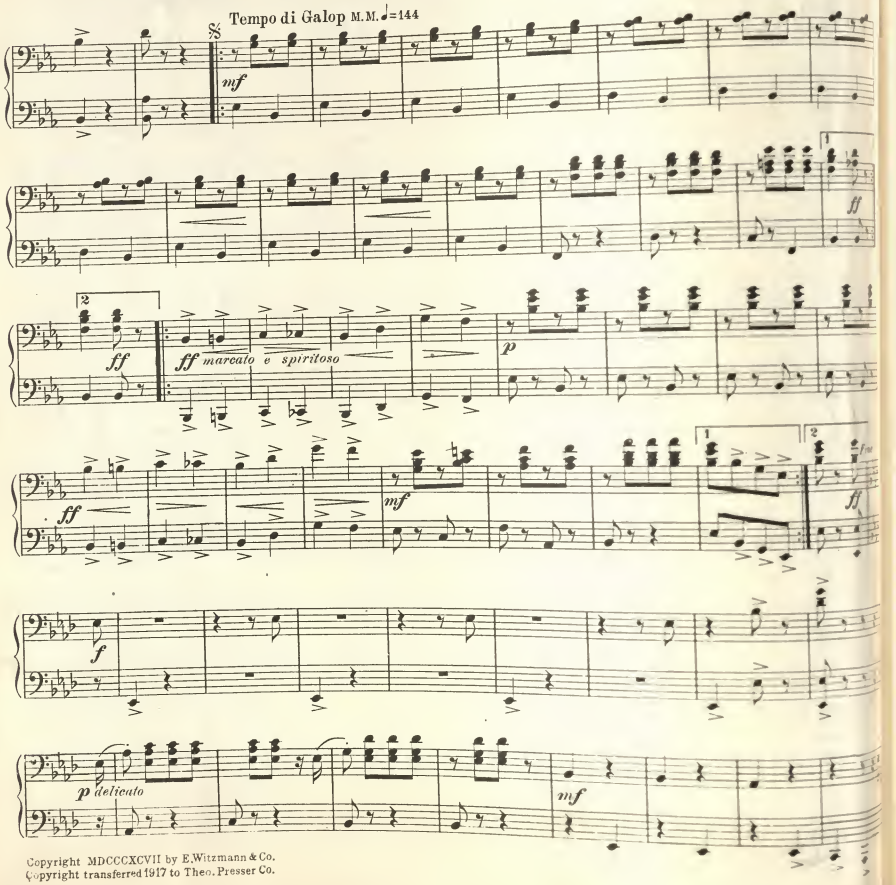
EDUARD HOLST

A brilliant duet number, full of dash and go. Play as fast as possible, consistent with clearness.

INTRO.
Allegro moderato



Tempo di Galop M.M. ♩=144

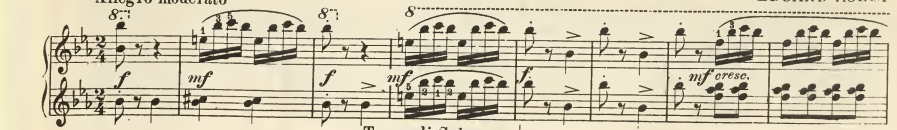


SHOOTING STARS GALOP

PRIMO

EDUARD HOLST

INTRO.
Allegro moderato



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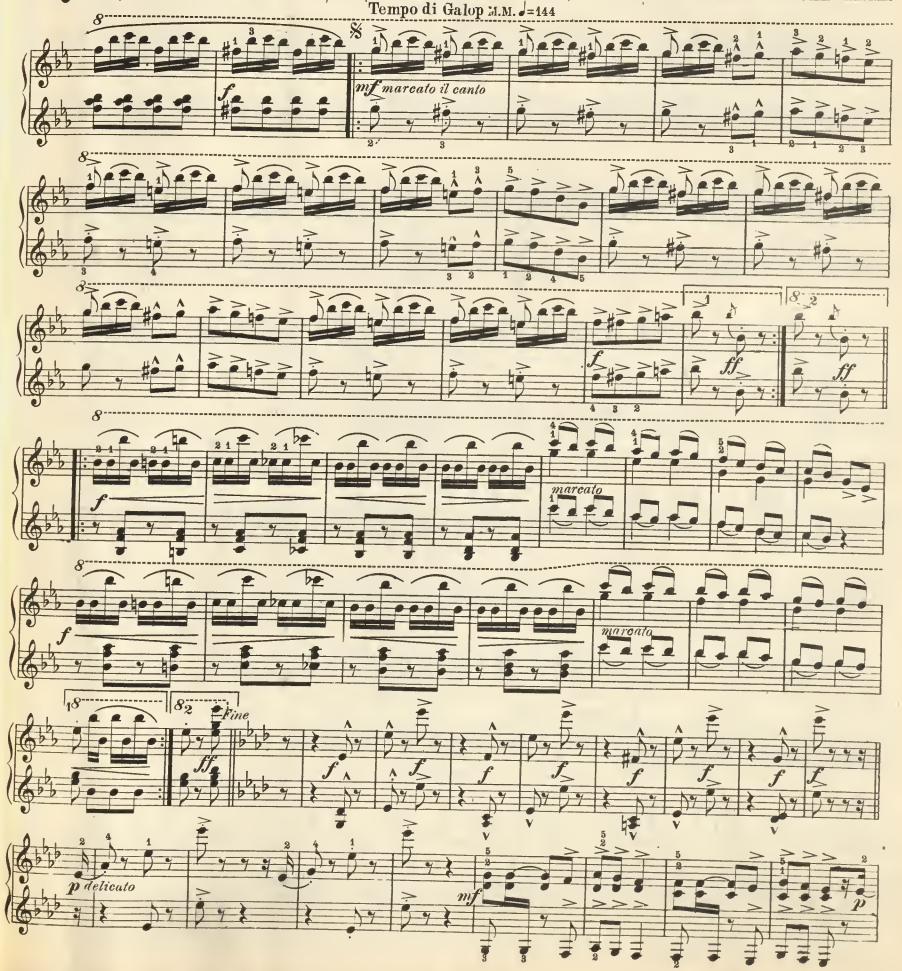
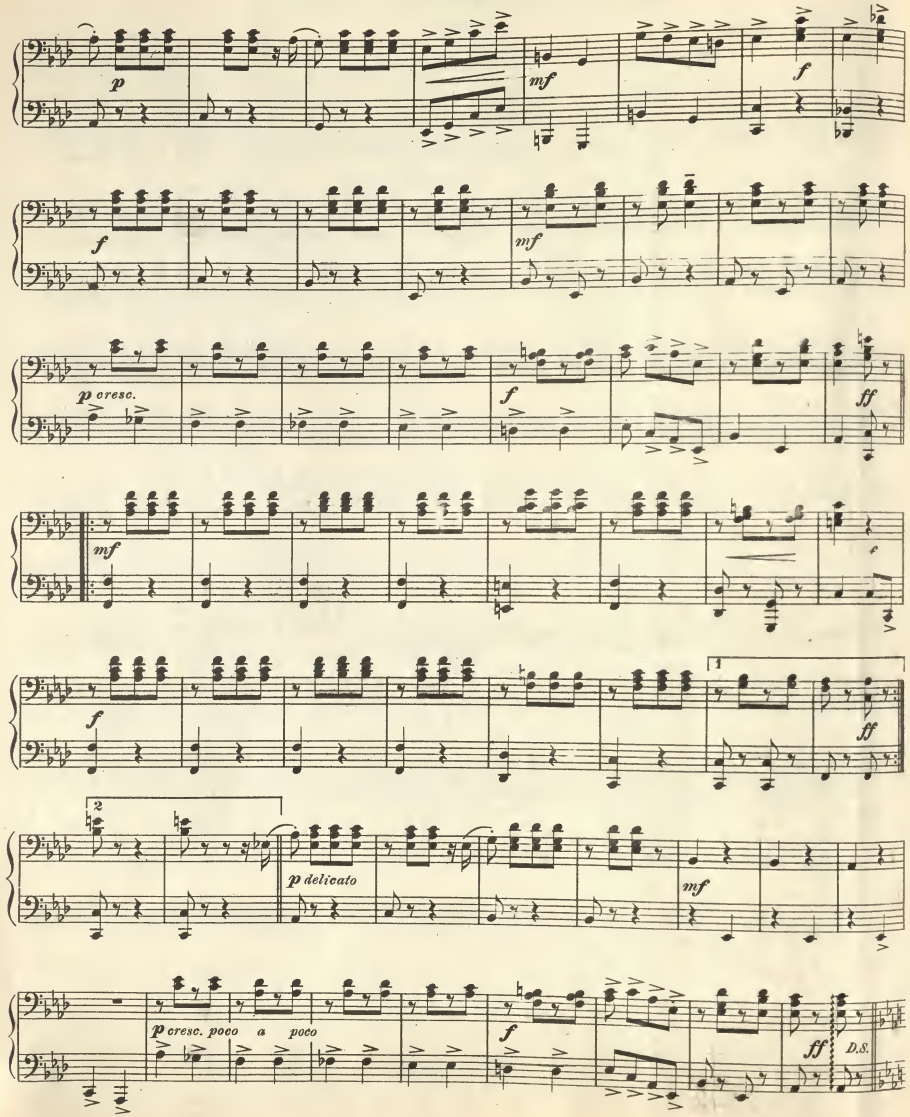
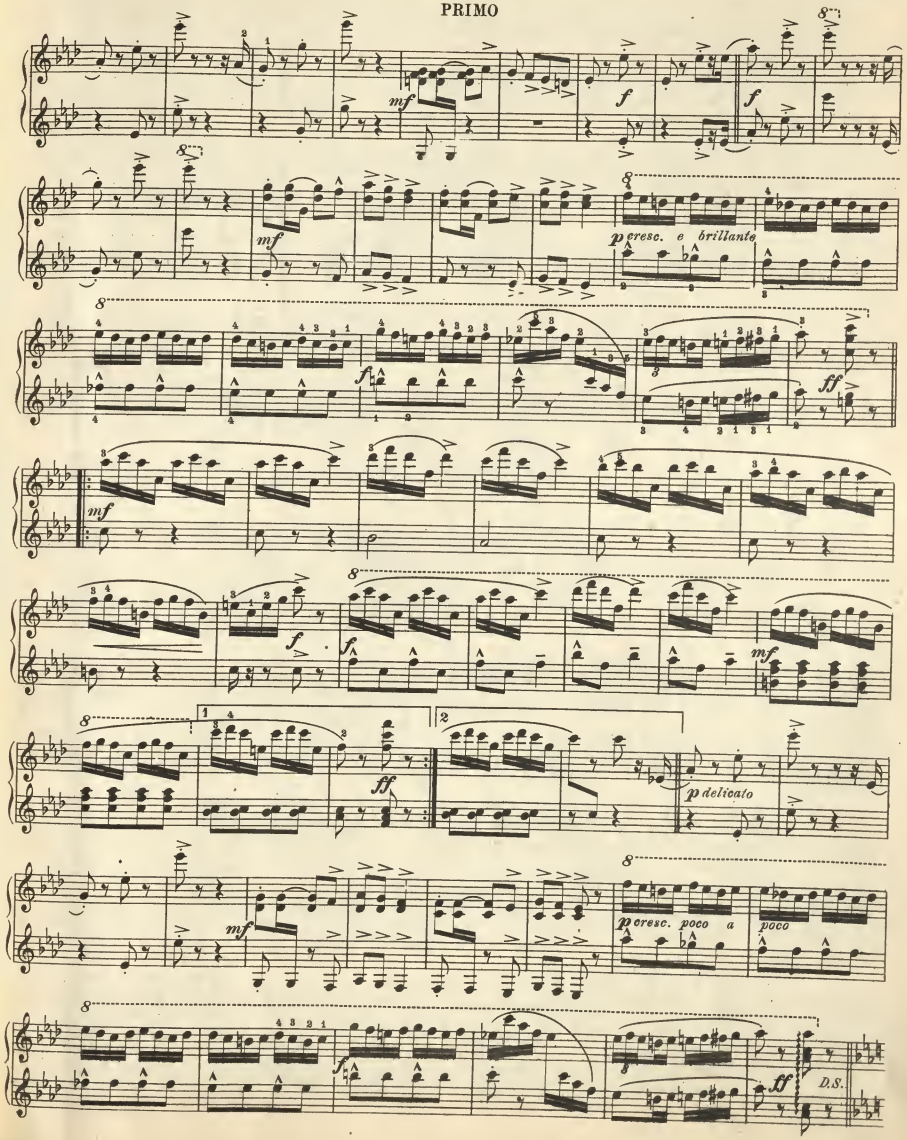


SECONDO



PRIMO



GONDOLIER'S SERENADE

THEODORA DUTTON

A modern song *song without words* of real musical value, requiring the utmost delicacy and attention to detail for an adequate interpretation. Grade IV½

Allegro grazioso M.M. ♩ = 63

mp con moto ed espressione

cresc. ed appassionato

molto espressione

mp sempre con moto

mf appassionato

f cresc.

f cresc.

l.h. a tempo

molto rit.

p quasi fantasia

rit.

a tempo

mp

meno mosso

p sempre espressivo

mp

dim. e rit.

p

f appassionato

allargando

f

mp

p con amore

dim. e rit.

p

p cresc.

p a tempo sempre espressivo

p

p cresc.

dim. e rit.

pp

pp

SWEDISH WEDDING MARCH

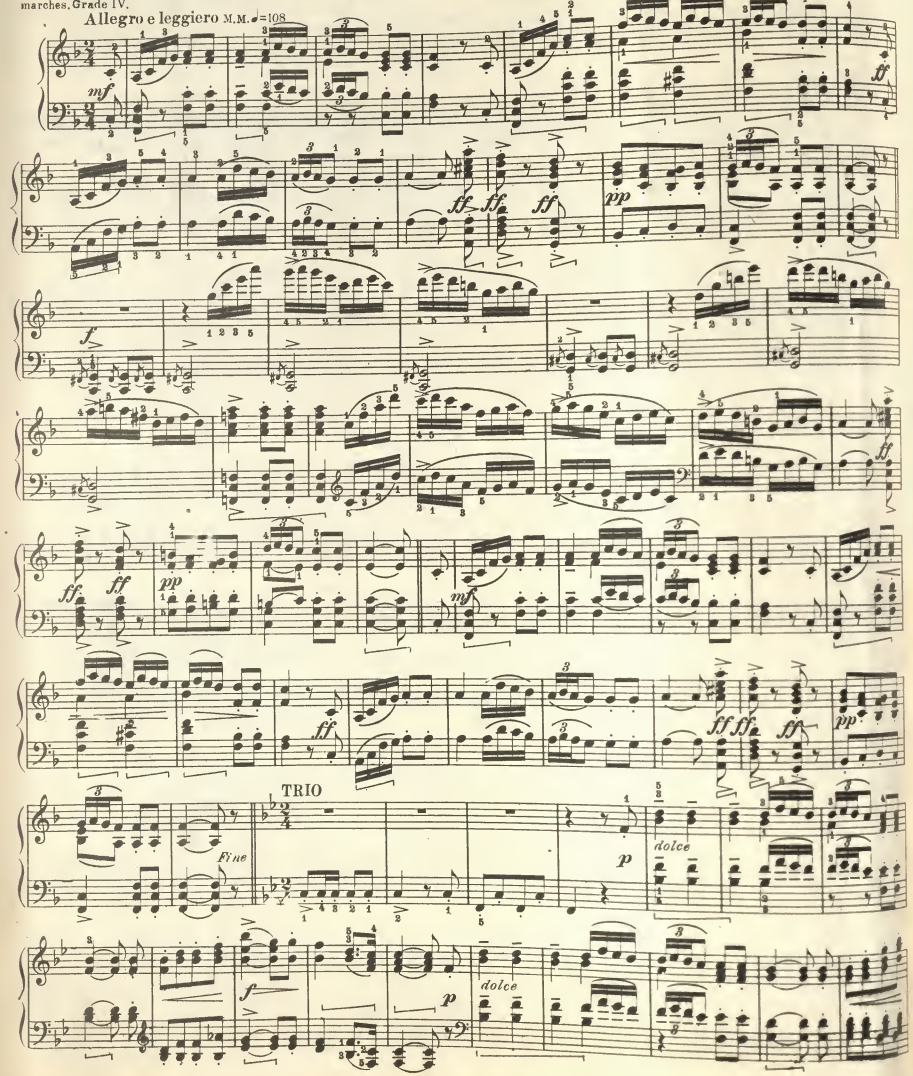
No. 1

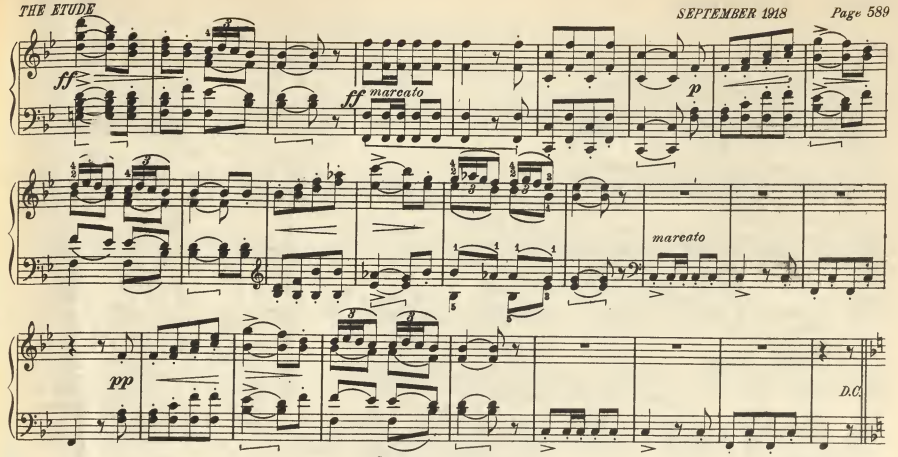
A. SÖDERMAN, Op. 12

BRÖLLOPS MARSCH

One of the quaintest and most characteristic of all wedding marches, now coming into favor again since the disuse of some of the more conventional marches. Grade IV.

Allegro e leggiero M.M. ♩=108





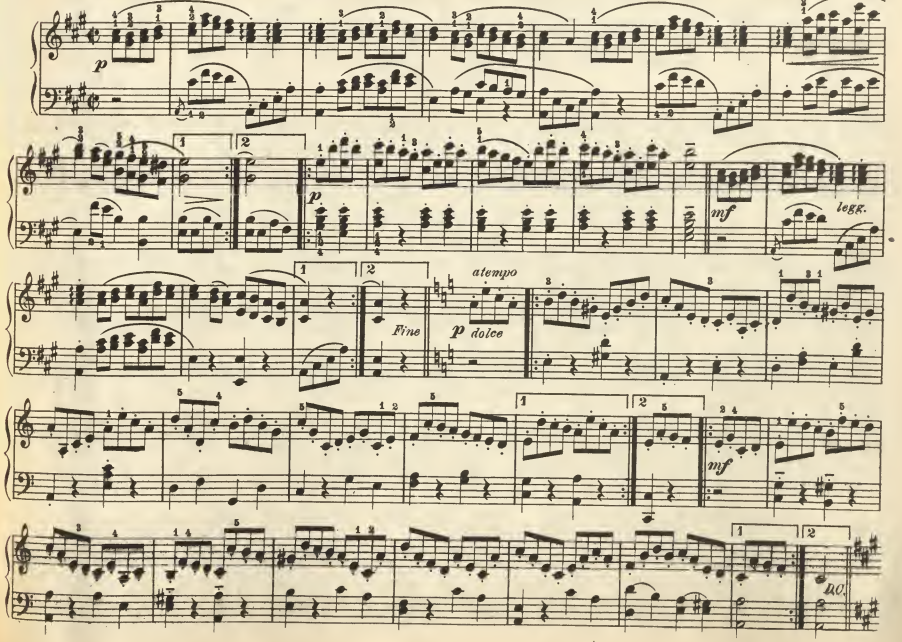
GAVOTTE

from "IPHIGENIA IN AULIS"

C. W. GLUCK
1714–1787
Arr. by Gabriel Morel

One of Gluck's most celebrated *ballet* numbers, often played in the transcription by Brahms. As arranged by Morel it lies well under the hands. Grade III

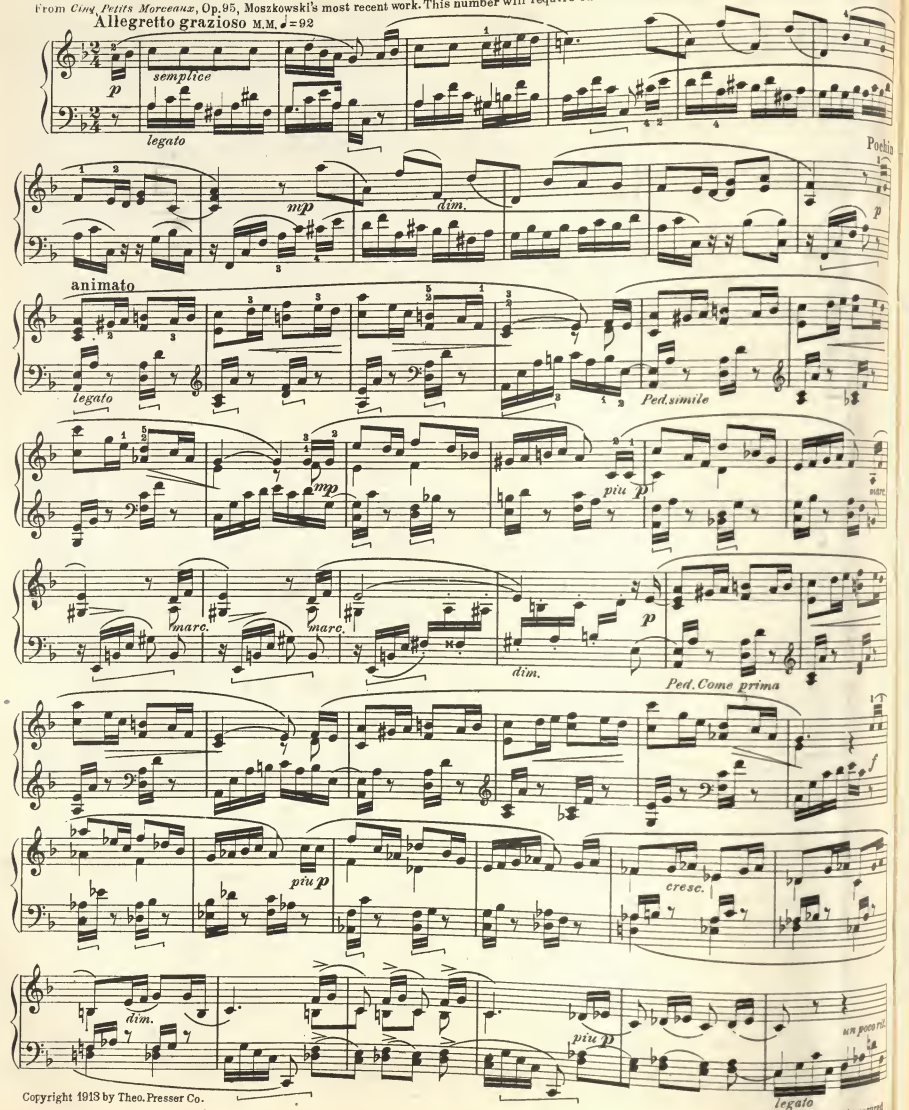
Grazioso M.M. ♩=108

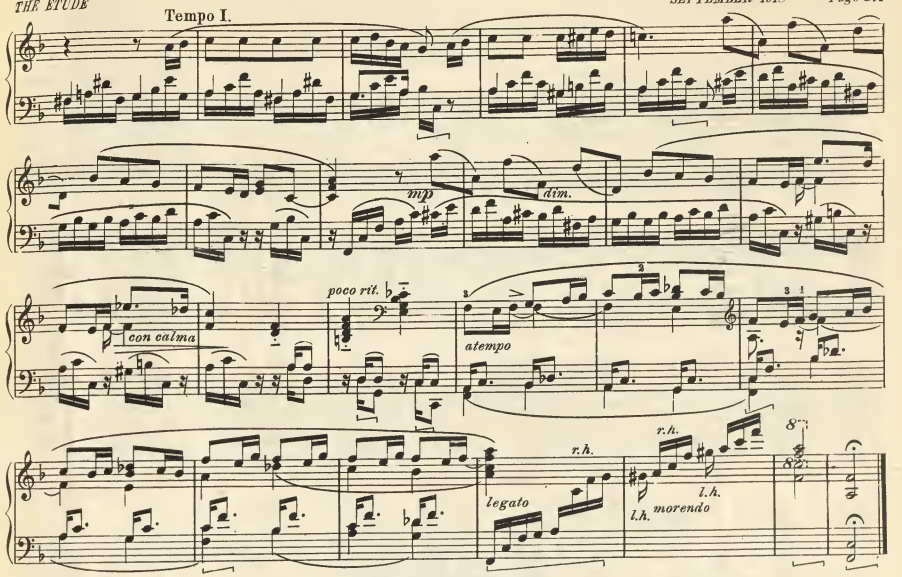


ARABESQUE

M. MOSZKOWSKI

From *Cinq Petits Morceaux*, Op. 95, Moszkowski's most recent work. This number will require rare finish and refinement of expression. Grade V.



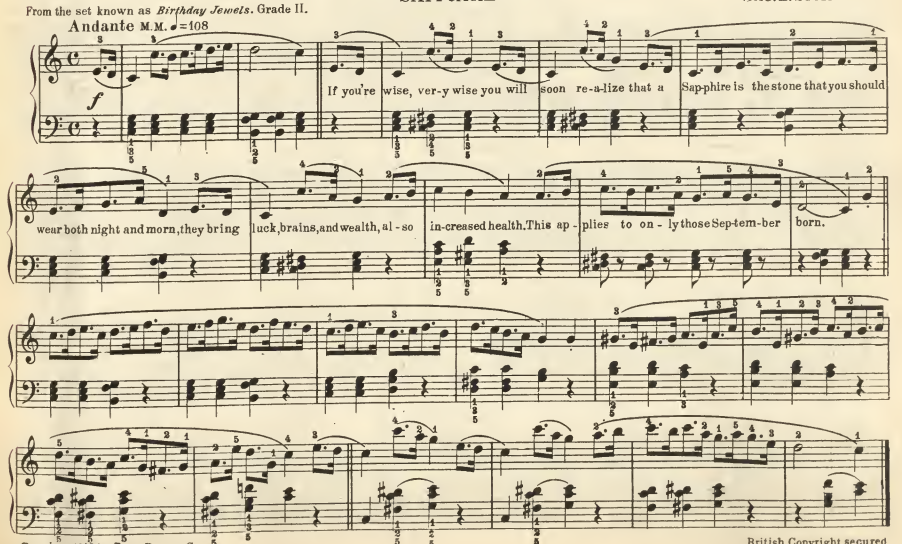


SEPTEMBER

SAPPHIRE

GEO. L. SPAULDING

From the set known as *Birthday Jewels*. Grade II.



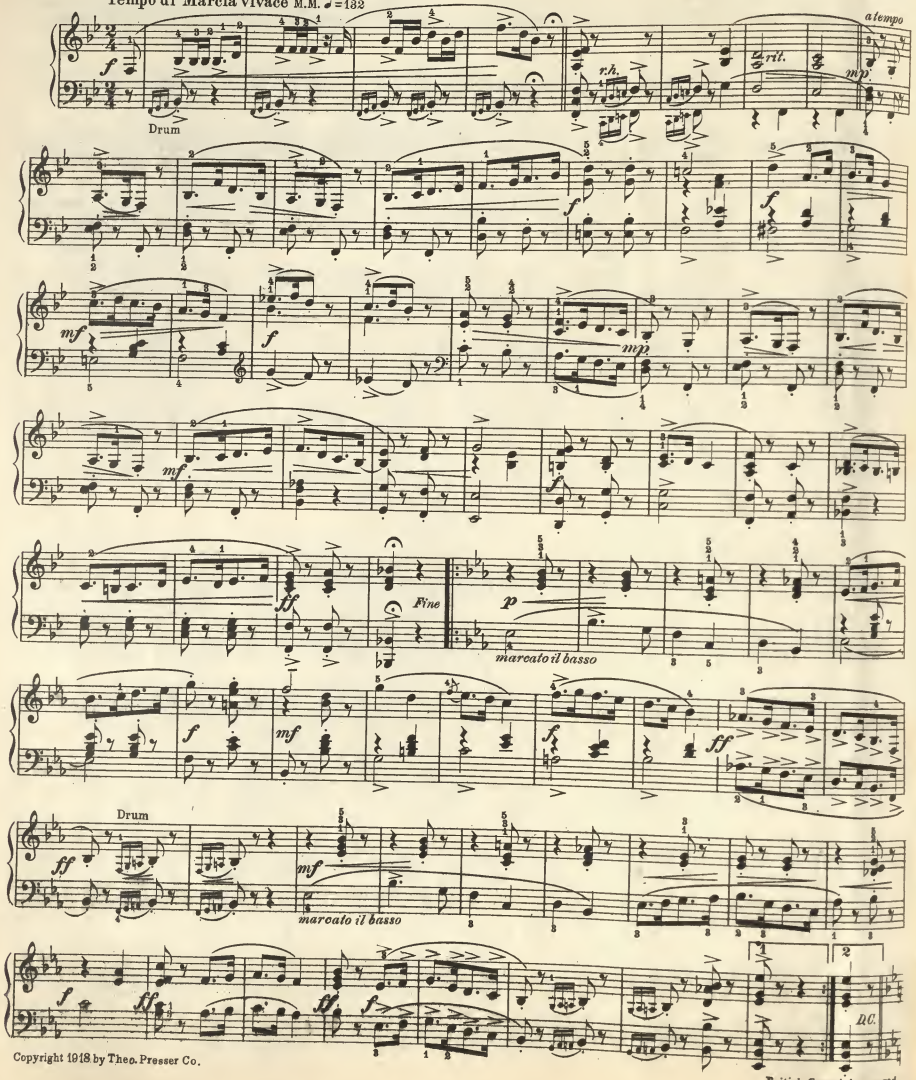
HEAR THE DRUM

MARCH

A characteristic march movement, fascinating and in rhythmic swing.

WALLACE A JOHNSON

Tempo di Marcia vivace M.M. ♩=132



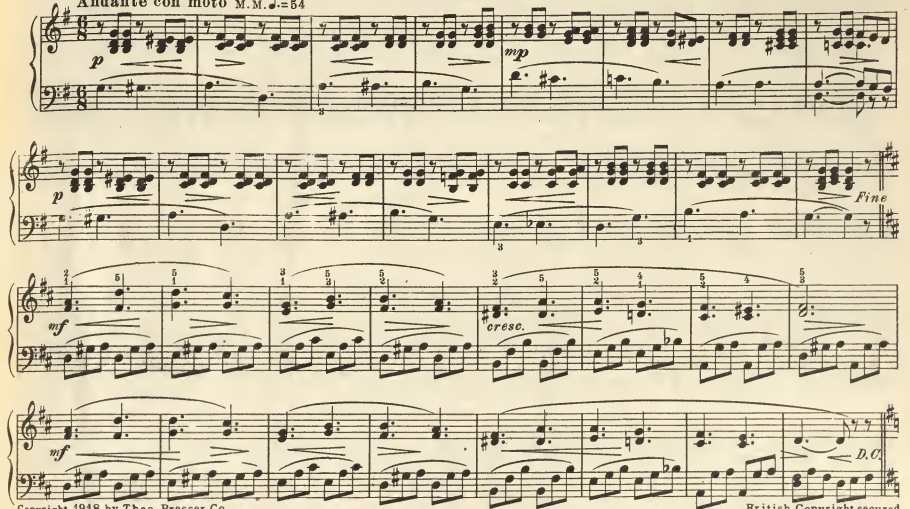
IN DROWSY LAND

SLUMBER SONG

An attractive left hand melody, with good contrasting second theme, Grade II.

WALTER ROLFE

Andante con moto M.M. ♩=54

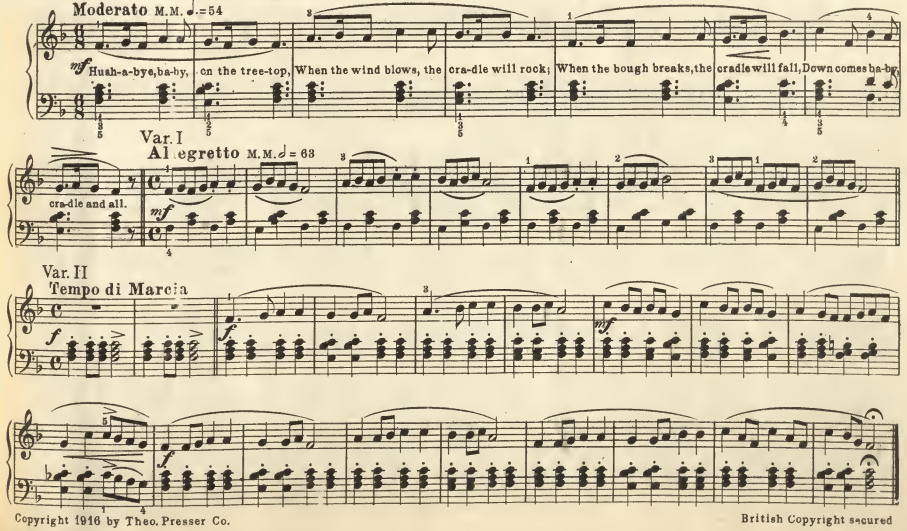


HUSH-A-BYE BABY ON THE TREE TOP

One of the good old nursery tunes, pleasantly varied for young players, Grade I½.

M. GREENWALD

Moderato M.M. ♩=54

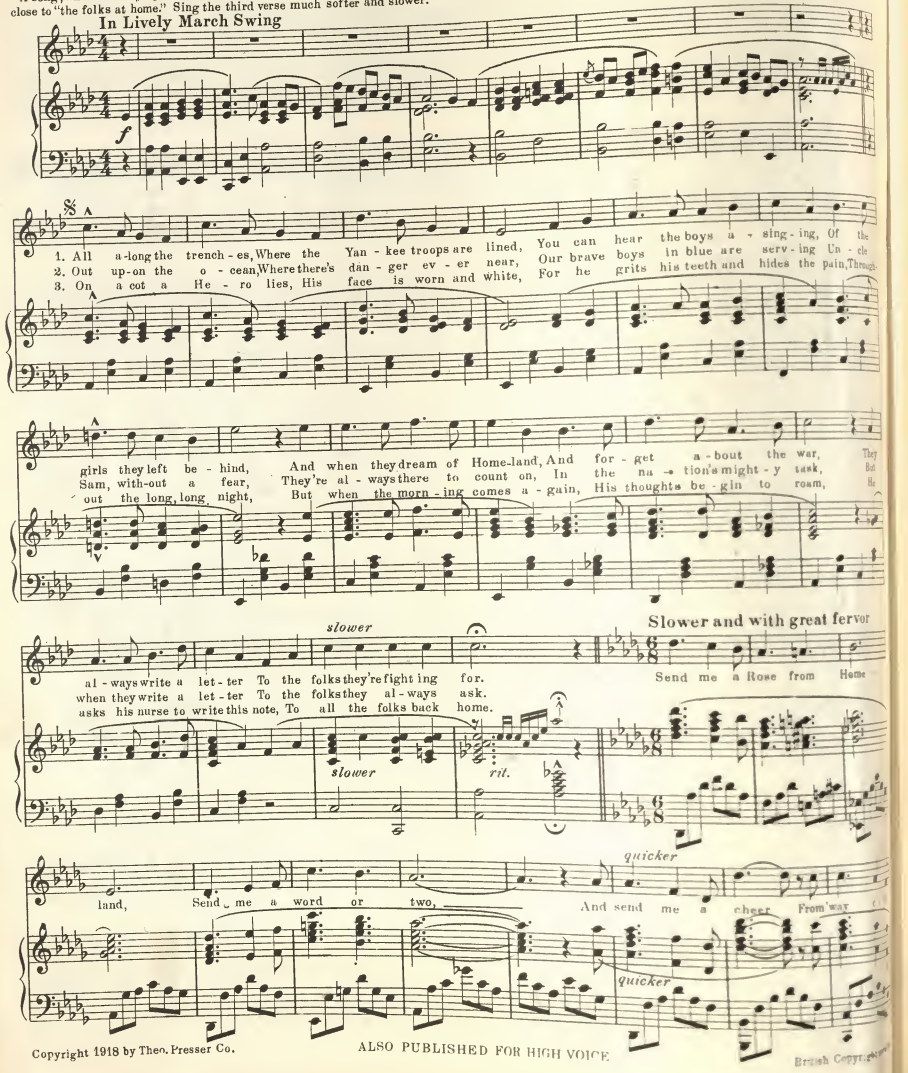


As now being sung by Mme. SCHUMANN-HEINK

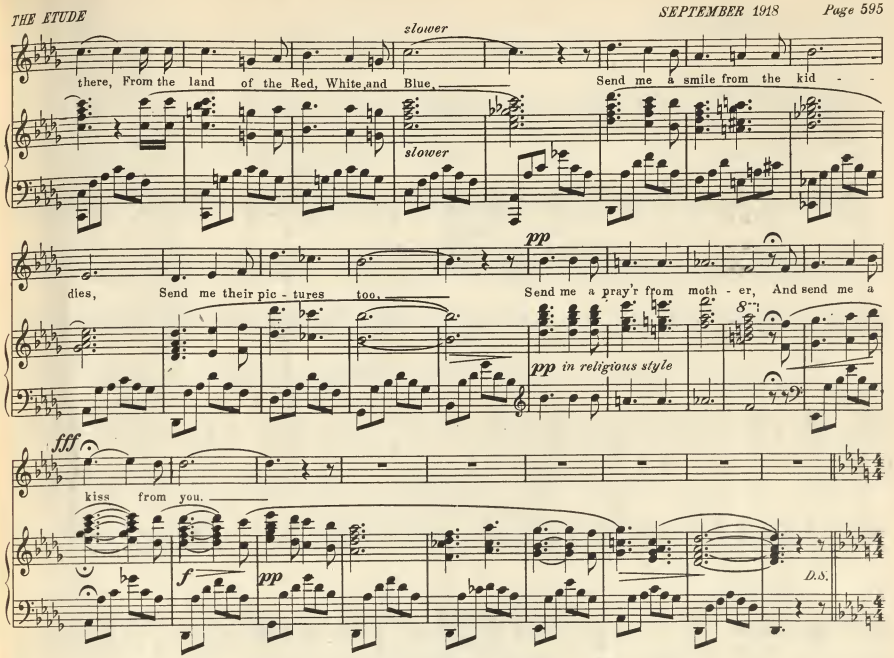
SEND ME A ROSE FROM HOMELAND

Words and Music by
J. F. COOKE

A song, which entirely apart from its wide human appeal and timeliness has a "singing quality" of interest to vocalists. The words bring "the boys" close to "the folks at home." Sing the third verse much softer and slower.



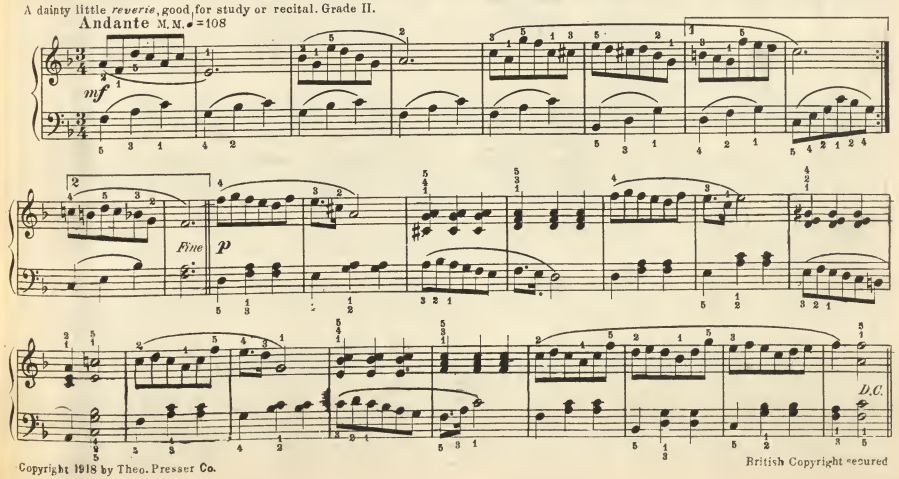
ALSO PUBLISHED FOR HIGH VOICE



QUIETUDE

PAUL LAWSON

A dainty little *reverie*, good for study or recital. Grade II.



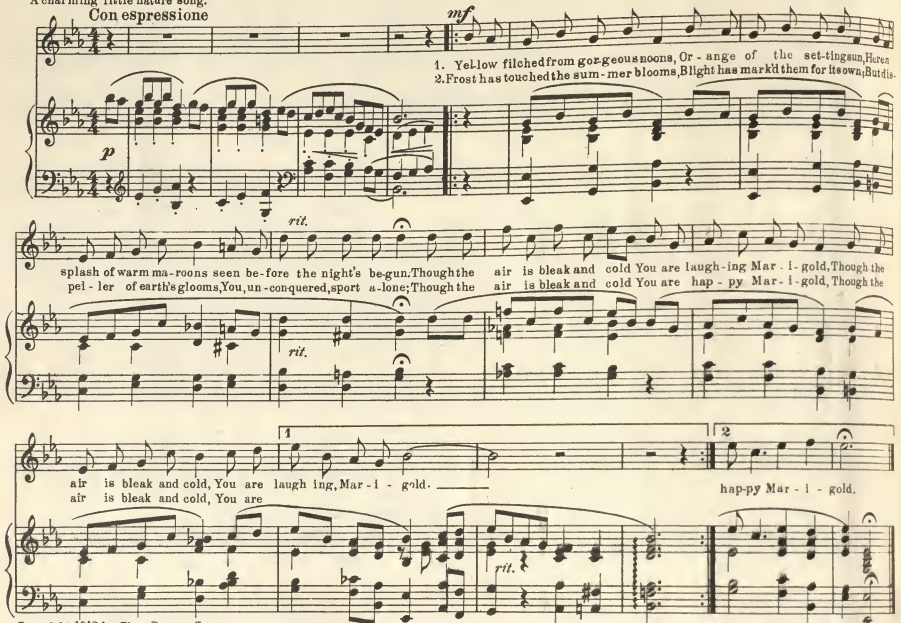
HAPPY MARIGOLD

HARVEY M. WATTS

WILLIAM MOORE

A charming little nature song.

Con espressione

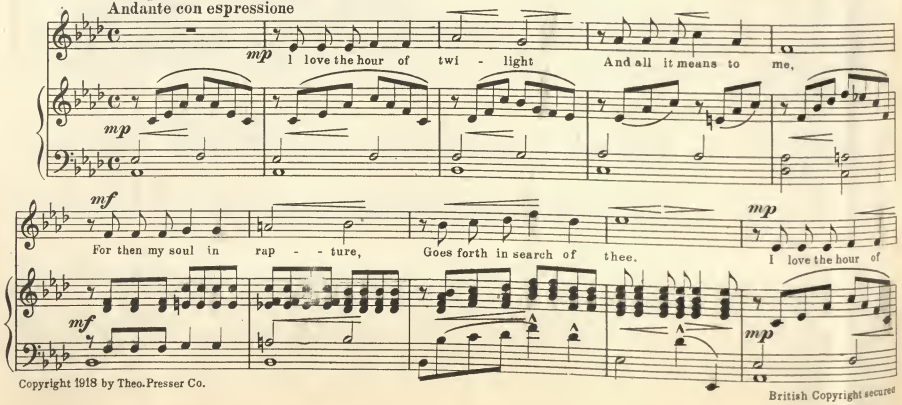


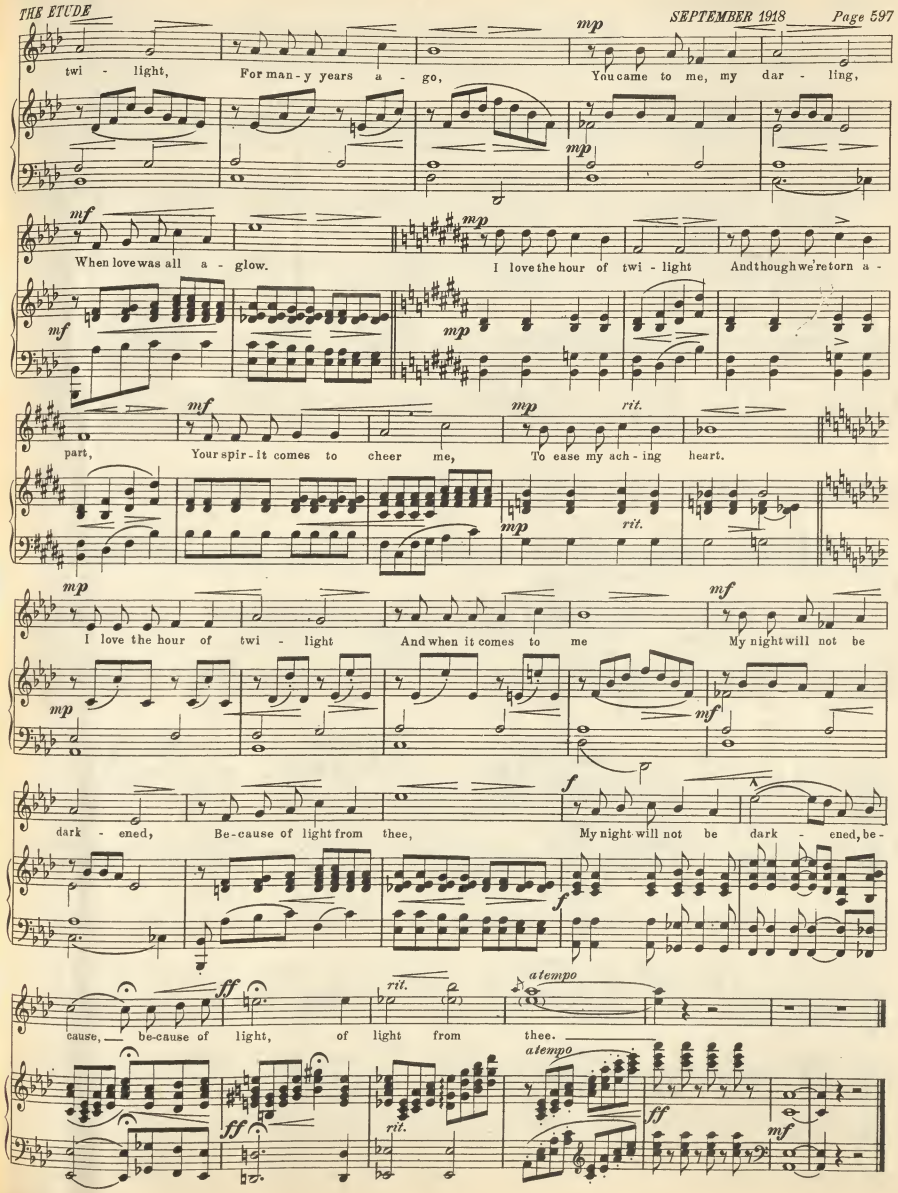
THE HOUR OF TWILIGHT

Words and Music by
HERBERT RALPH WARD

An artistic love song, melodious and singable.

Andante con espressione

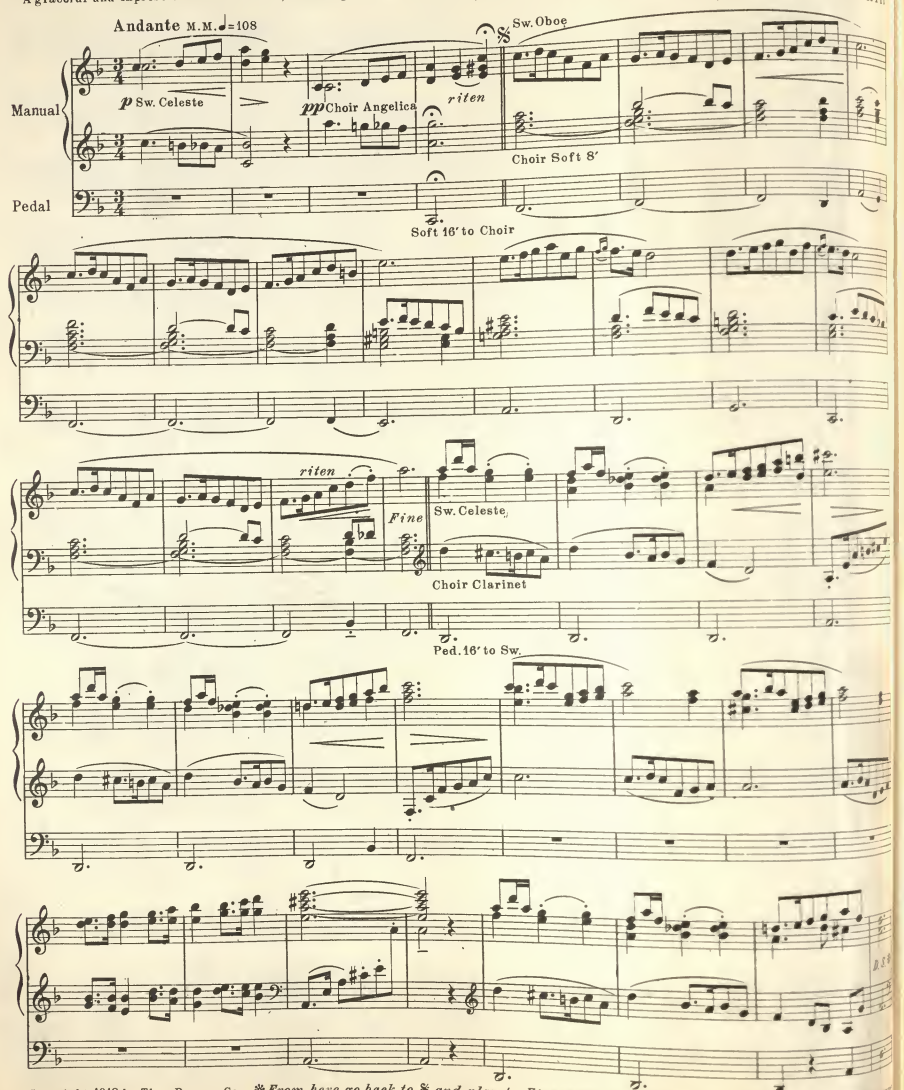




ANDANTE PASTORALE

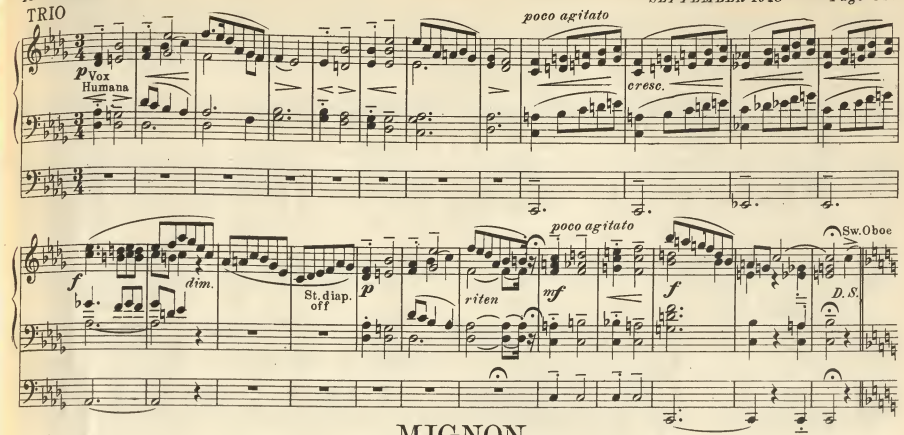
A graceful and expressive slow movement, affording excellent opportunities for the use of the softer solo stops.

J. LAMONT GALBRAITH



**From here go back to 𝄋 and play to Fine, then play Trio.*

TRIO

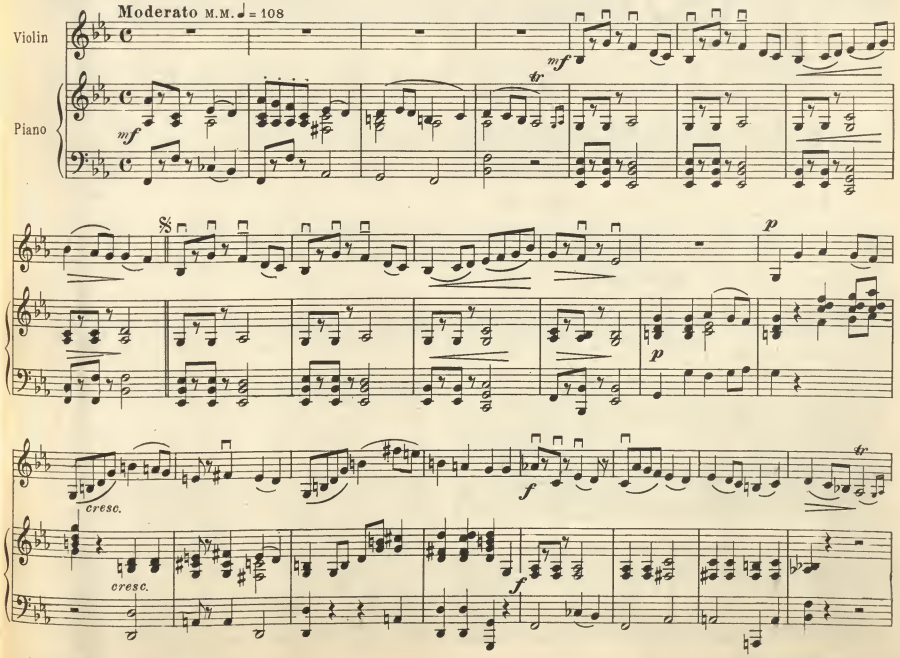


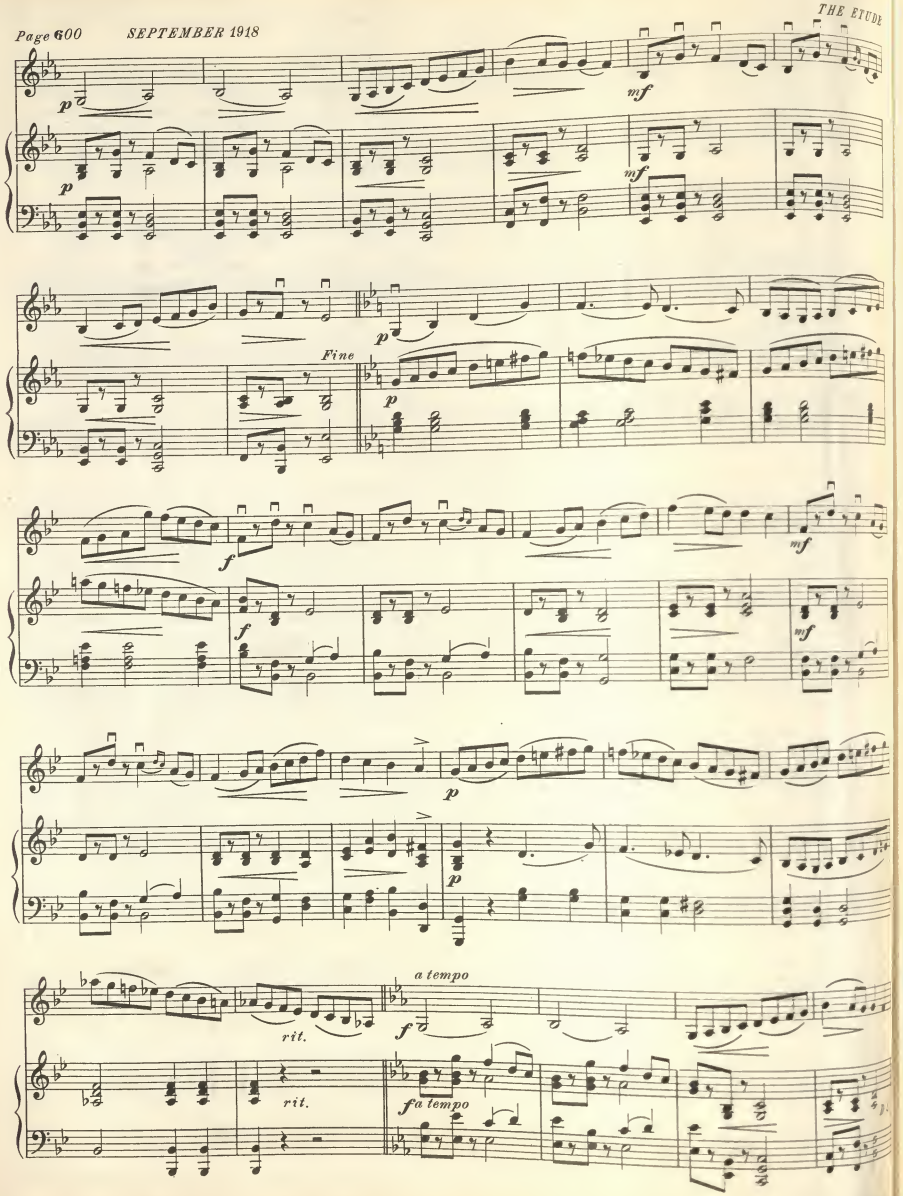
MIGNON

IN GAVOTTE STYLE

A tasteful, and well-harmonized study or recital piece.

WILLIAM E. HAESCHE





The Human Side of Johann Sebastian Bach

An eminent virtuoso recently declared to me that he should be more or less uncomfortable in dining alone with Beethoven, "but with 'Father Bach,' how different! With him I see myself perfectly at home, pipe in mouth, elbows upon the table, chatting informally about a thousand and one interesting things, and over a big stein of beer, as in the good old days." How true!

Bach was a good citizen, an admirable father, as M. Prudhomme would say, a devoted friend; socially affable, and possessed of a rare artistic modesty. Were he asked how he had attained such heights he would answer: "I was obliged to work; whoever will strive as I did will succeed as well." He availed himself of every opportunity to become familiar with the works of other composers; Handel he esteemed highly, Couperin interested him; when accorded three weeks' leave that he might hear Buxtehude, Bach so far forgot himself as to allow three months to go by while listening, from a secluded corner of the church, to the justly celebrated organist of St. Mary's in Lubeck.

Bach was a great and good man; never did a more marvelous mechanism perform the functions of a human brain; never has love known a mind that was sounder, better balanced, contained in a more robust body; never were a musician's nerves better controlled. It required the atrocious harmonizations of Görner to cause Bach one day to turn upon him and hurl his wig at the face of the poor accompanist: "Sie sind ein Schuster" (You are a bungler)! These fits of anger were, however, rare, despite the astonishing vitality of his constitution, for Bach was naturally patient and kind hearted.

Note him with his pupils: during the first year nothing but exercises—trills, scales, passages in thirds and sixths, practice in changing fingers—work of every description to insure the equability of the hand. He supervised everything, devoting the minutest attention to the clearness and precision of the touch. * * *

Bach played the clavecin in the following manner: "The five fingers so curved that their tips fell perpendicularly upon the keys, over which they formed a parallel line, ever ready to obey. The finger was not raised vertically upon leaving the key, but was drawn back, almost gliding toward the palm of the hand; in the passage from one key to another this sliding motion seemed to impart to the succeeding finger exactly the same degree of pressure, thereby ensuring perfect equality; a touch neither 'heavy,' nor yet dry." This we learn from Philipp Emanuel.

Bach's hand was comparatively small; the movement of his fingers was hardly perceptible, extending only to the first joints. His hand preserved its rounded shape even in the most difficult passages, Forkel tells us; the fingers were raised very little above the keyboard, hardly more than in a trill; as soon as a finger was no longer needed he took pains to replace it in its normal position.

"The other parts of his body took no part in the performance, contrary to the habit of many people whose hands are incapable of sufficient agility."

To-day we no longer play the harpsichord, and the pianoforte, which has happily replaced it, makes demands never dreamed of in those days.

As to the character of organ touch, no change has taken place in two centuries. Possibly at the time of Bach the keys of the pedals were slightly different from those of our day; undoubtedly in his youth he made much less use of the heel than of the toe, since the pedal keys were extremely short. But he soon recognized the necessity of perfecting the bass keyboard of the organ, both by extending its compass and by lengthening the pedal-keys to their present dimensions.

He played with the body inclined slightly forward, and motionless; with an admirable sense of rhythm, with an absolutely perfect polyphonic ensemble, with extraordinary clearness, avoiding extremely rapid *tempi;* in short, master of himself, and, so to speak, of the beat, producing an effect of incomparable grandeur.—*From the Preface by C. M. Widor to "Johann Sebastian Bach" by A. Pirro.*

Putting the "Like" Into "Learn"

By W. F. Gates

Is the purpose of music study to "learn" music or to "like" music?

This simple little question, put in homely fashion, is at the basis of musical pedagogics.

Many can learn, but few can like.

In other words, a certain amount of the theory and technic of music is learnable by anyone; but to acquire the degree of appreciation for the music as an art which is simplified into the word "like," is given to a smaller and more select number.

"What are you studying in school now?" I asked a boy.

"Aw, some stuff by Shakespeare," was the reply.

"Do you like it?"

"Don't have to like it; only have to learn it," was the disgusted reply.

And that represents the attitude of a good many music students. They are given Clementi, Haydn, Beethoven, Schumann, and with a certain persistence, supplied by themselves, their teachers or their parents, they stumble through the assigned work.

When the "like" is left out, what might be a pleasure is but drudgery. It is music with the music left out. There is a sort of "kill or cure" method that too often results in the former. It makes potential assassins of the pupils.

Under the old fashioned method of medical treatment, often the patient proved his right to live by surviving the doses administered. There is more than a hint of that in some of the music teaching.

But as the most modern of medical practice is devoted to saving the weak, rather than the strong, so the modern musical pedagogy aims to create as many musical intelligences as possible, by nourishing the germ with "liking."

Too heroic a dose of classics may kill the budding musical interest of the pupil; just as Shakespeare or Gibbon or Macaulay may be too strong for the weak literary digestion. Consequently, the teacher should choose music for the pupil, not in accord with the teacher's taste or digestive powers, but in accordance with the pupil's.

It is better to "like" *The Suwanee River* than to dislike a Beethoven *Sonata.* It is better to like *Hearts and Flowers* than to lose all musical interest by too much Clementi and Cramer. One may not step into the second story of a house from the ground; but one may easily climb the steps to it.

Department for Voice and Vocal Teachers

Edited for September by NICHOLAS DOUTY

"The Human Voice is Really the Foundation of All Music."—RICHARD WAGNER

Possibilities in the Study of the Vocal Works of Johann Sebastian Bach

By Nicholas Douty

[The greatly increasing interest in the Vocal Works of Bach, manifested in all parts of America, is doubtless due to the inspiration of the Bethlehem Bach Festival conducted so long and so ably by Dr. Frederick Wolle. It is well known that Mr. Charles M. Schwab, the present head of the colossal ship building program of the United States, himself a practical musician, has been one of the staunch supporters of this Festival. For many years Mr. Nicholas Douty has been the tenor soloist of the Festival. Mr. Douty is a fine musician and served many years as an organist. He is one of the foremost living authorities upon the singing of Bach and the following article is one which all vocal teachers and advanced students will read with interest and profit.]—Editor of THE ETUDE.

It is a curious and remarkable coincidence that the composers who wrote the two greatest works extant for chorus and orchestra, should both have been born in the same year 1685. Whether *The Messiah* of Handel, or *The Mass in B minor* of Bach, is the greater work must remain a matter of taste.

The Messiah is simple in construction, melodious, easily comprehended by the mass of people, and very little use of any but the simplest chords, triads, and chords of the seventh. On the contrary the *Mass in B minor*, is exceedingly involved in structure, and difficult to understand at a first hearing. Almost every known dissonance appears in it. Passing notes before two or three notes of the chord at the same time, and devices of modulation unknown before Bach used them, awaken surprise and delight even to-day, and make the work sound modern to ears accustomed to Strauss, Debussy and Ravel.

Modern Scores

It may be that the scores of modern choral composers, with their richer orchestration, and opulent use of the brass and percussion instruments, their *Dream of Gerontius*, or their *Symphony of a Thousand*, may make more noise than these two old masters. Not one of them has succeeded in producing a work that compares in majesty of conception, in clearness of design, in inspiration, in strength, in architectural beauty, with *The Messiah*, or the *Mass in B minor*.

Ever since they were written the choral works of Handel have had repeated performances all over the civilized world. At no period have they fallen into desuetude. About their performance, especially about the manner of singing the solo parts, have grown up certain traditions. The ambitious student who wishes to sing them, need not grope in the dark for a conception of his own.

Several editions are published, edited by artists and conductors of experience, which show in detail just how these works have been sung through the two hundred years since they were composed.

After Bach's death, in 1750, his choral music lay forgotten for almost one hundred years, until revived by Mendelssohn and Cornelius in 1829. There can, therefore be no authorative traditions about the singing of his music. In order to sing the music of Bach then we must go to his scores directly, and study them in the light of our knowledge of the music of his time and period.

We find in almost all of them a very free use of that device called recitative; both recitative secco (accompanied only by a few detached chords on the harpsichord or organ) and recitative stromentato (accompanied by instrumental figures in the orchestra). The first form of recitative must be declaimed rather than sung, with a very clear enunciation and the greatest freedom and expressiveness. There must be no sliding, no portamento. While the pitch of the notes must be observed, their relative time values must need be regarded only as suggestive Contrary to the general opinion, there is nothing cryptic, nothing mysterious about the recitatives of Bach, except for the facts that they are musically very difficult, and that in them the voice is used through its entire range and that they are very expressive and beautiful, they differ little from the recitatives of any other great composer Bach was not a pedant, but a realist, who did not hesitate to introduce into his music imitations of natural sounds. Thus we have in the *Matthew Passion* the sound of a crowing cock; in the *Christmas Oeertture*, the rocking of the cradle which contains the infant Jesus; in the *John Passion* the bitter pangs of Peter's weeping, in the *Sanctus* from the Mass, the waving sound of the wings of angels as they sing before the throne of God. The emotional effect of this music is overwhelming, and the man who sings Bach's recitatives in a dry, cold, emasculated manner, misses their meaning entirely.

The Narrator

The Apostles Matthew and John (represented by the Narrator in the Passions) were men of fire and force, the friends and followers of Jesus. They were neither dictionaires nor scholars. They accepted wholly the new teaching of Christ, following Him in life and preaching His word after His crucifixion and death.

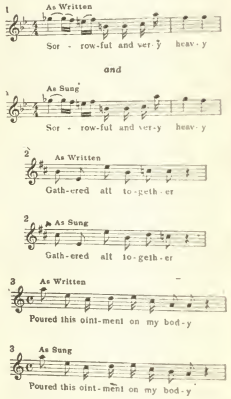
The singer who undertakes the part of the Narrator must sing with force yet without bluster, with inspiration yet without sentimentality, with dramatic intensity yet without theatricism. Always must he be a figure of dignity; always must he speak with that authority which suggests his close personal association with his Master and Saviour.

And what advice can we offer to the intrepid singer who attempts to reincarnate for us the divine personality of Jesus Christ. His voice must be noble without pomposity, strong but never harsh, tender without weakness, firm yet never obstinate.

Never must his tone be ugly; not for a moment dare it lose its fulness, its richness, its sense, of perfect, almost superhuman control. Such a task is more than enough for any singer. If he fulfill it adequately he is worthy indeed to be called a great artist.

Sir George Grove's *Dictionary* points out to us the old tradition of the recitative. "In phrases ending with two or more reiterated notes, it has been long the custom to sing the first as an appoggiatura, a note higher than the rest.

If this suggestion be followed that diversity of opinion which often mars a Bach performance may easily be avoided. A few examples will make all clear.



The voice part in the recitative stromentato as Bach writes it, is so inextricably mixed with the accompanying figures in the orchestra, that the whole takes on almost the character of an aria.

The beauty of the singer's voice is here the great fact of supreme importance. He must sing as the Italians sing, upon the pure vowel sound, in the strictest time, and with the best of rhythm. The old tradition of the appoggiatura may also be observed in Bach's accompanied recitative, but always with care and discretion.

The arias make the most tremendous demands upon the singer. Seldom do they lie comfortably for the voice, as do the arias of Handel and Mozart. Trills, roulades, scales, appalling jumps, passages of impossible length, alternate with measures which demand the smoothest of legato canto.

The singer who undertakes them must have a reliable technique, a good breath control, a free, clear enunciation and must be a good musician.

An obligato for violin, flute, oboe, or horn, is an integral part of many of the arias. A perfect balance of tone and tempo is indispensable here, and an harmonic of conception. Yet each must give a little to the other, or the result will be a studied stiffness, a pedantic monotony, wearisome alike to the performers and to the audience.

No Traditions from Bach's Time

Although there are no traditions reaching back to Bach's time, no distinctive individual Bach style, the singer need have neither hesitation nor fear in singing the works of this great classic master. His life, and his works and the works of his contemporaries give us the clearest light upon their interpretation. Like Handel or Mozart (or even like Verdi or Massenet) his music must be sung with the greatest beauty of tone, with the sincerest, most heartfelt expression, and the fullest musicianship.

But the singer should never allow himself to be lead away by his feelings to the shallow sensationalism or that oversexed emotionalism which are so prevalent nowadays, and which modern song and operas seem to demand.

The spirit of the music is the most important thing to be considered, and it is bigger than the singers, the conductor and the orchestra. If it be studied diligently and seriously with fasting and prayer, and if it be regarded as living full-blooded human music there is no earthly reason why Bach may not be sung by any well-trained singer or conducted by any adequately equipped musician.

WHY are young singers persevering nowadays with diagrams of their vocal apparatus, and with constant reference to the parts therein which they can neither control than the action of the liver or kidneys? The great singers of former times were never taught by the aid of scientific plates everything from the voice was mystery and oral tradition. And yet people seem to have sung beautifully.—R. L. HERMAN, in *An Open Door for Singers.*

Evan Williams

In the best sense, Evan Williams was a popular singer. His art appealed not only to the musician and the man of education and discernment, but to the great mass of the people as well.

It was not alone his voice which charmed them, though that was full, strong and manly, and capable of infinite gradations of force and of color. It was also his warm Celtic temperament and a very just sense of the beauty and value of the words he sang. Often he reached the heights of true poetry; always he declaimed with vigor and dramatic feeling. Evan Williams sang as the minstrels of old must have sung: simply, fervently, honestly, each song bearing to his audience the perfume of his own personality. With truth it might have been said of him that he left "A little of himself in each place and in every hour."

Williams was not a great musician, but he was a great singer. He had the rare gift of translating emotion into song, a real touch of the "Feu sacré" which the high gods keep so jealously to themselves and give so sparingly to the children of men.

Tone Color

A voice has its most beautiful, most characteristic timbre when all the various parts which are concerned in its emission act in harmony and with the least possible friction. There is no more a panacea which cures all vocal ills than there is a universal remedy for all our human aches and pains. The resonance of the cavities of the chest, mouth and nose, our most modern fad; the correct use of the breath, our ancient and dishonorable enemy; freedom of tongue and throat, so difficult for any but an Italian to obtain; psychic control, an old Greek formula revised to meet the needs of another time and nation—all these are but parts whose co-relation makes the perfect whole.

There must be no friction, I repeat (for friction wears out machines and voices alike), but neither must there be flabbiness and weakness. Strength of all the vocal and bodily parts is necessary, for, after all, singing is largely a muscular exercise. But strength should never be confounded with brute force; convulsive effort which tears and breaks but never produces beauty. The hand of iron must be well concealed in its glove of velvet. And the soul of the man, that hidden influence that sometimes flashes from his eyes, or emerges in winged words from his mouth, must be in supreme control, to make of his singing that thing of beauty which is a joy forever.

Distinct Enunciation

One of the most common complaints brought against our American singers, and one which is, unfortunately, too often justified, is that they are careless in their enunciation. Time after time you hear singers who have good voices and sing well, as far as tone production is concerned, but who enunciate their words in such slovenly fashion that the audience cannot understand the story they are supposed to be telling. There have been cases where it was impossible to catch the words plainly enough to be sure in what language they were singing.

There are a variety of reasons why this condition has arisen, but to a considerable extent it is technical, and due to insufficient training in the studio. The young student has so much vocal technic to master, so many absorbing problems of voice placing, breathing and tone quality to think about that he never seems to find the time for serious attention to his enunciation. This appears to him to be one of the things that can wait for the future.

As a matter of fact distinct enunciation is one of the most difficult of all the problems of the singer. The greatest artists always have to pay close attention to the words in order to be sure that they will reach the hearers in understandable fashion, yet, the young singers take it all pretty much as a matter of course. The main difficulty is that the young singer, since he knows perfectly well what he is saying, takes it for granted that the audience will understand equally well, which, alas, does not follow at all.

Distinct enunciation is partly the result of the understanding of certain technical laws of the formation of the vowels and the consonants, but more important still is the psychic law of the telling of the story. Some singers pronounce the vowels clearly and with good tone and bring out the consonants with vigorous emphasis and yet you find it difficult to understand them. The enunciation sounds labored, and while you can hear the separate consonants plainly enough, sometimes too plainly, you cannot catch the word easily. Then there are others who do not appear to work hard to send out the consonants, the S does not hiss nor the T hit your ear with a little shock, yet you understand what the singer is saying.

"Telling the Story"

Clear enunciation depends primarily on the instinct for telling the story. The singer's voice may be well placed, the tone focused forward where the organs of enunciation, the tongue, the lips and the teeth can mold it easily into words and yet, with all the conditions favorable, you may not be able to understand what the singer is saying. Another may not have so good a voice, and may not use it as well yet will tell you the story in a manner that makes it understandable.

Enunciation must project itself. The singer must intend to tell the story to some imaginary listener sitting a little distance away, and must put his mind on saying the words so clearly that the meaning will carry. But over and over again the student is thinking so much about the tone placement, or the tone quality, that he forgets all about the words. Every student is keenly alive to the necessity of vocal technic and it is difficult to make him appreciate the need for distinct enunciation.

This is one department of singing which can easily be put to a convincing test merely by inviting a visitor to listen to a song. Then, if he is asked how well he understood the words, the situation is often quite embarrassing for the singer. Much to the singer's surprise he finds that he did not make the story clear at all and he also discovers when he tries to pronounce the words so distinctly that there shall be no mistake about the matter that it is by no means as simple to do as he thought.

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Concentration

ONE reason why so many pupils fail is that they study without thought, without concentration. With them, study is simply tone or exercise practice. The pupil should say to himself, "Why should I do a certain exercise?" Why do I study a certain thing? What is the object? What will it lead to? How should I do it?" If the pupil does not understand all of these things, he should ask questions of the teacher and the teacher must answer them intelligently or stultify himself. If the system is right the student should constantly remember that the way of doing at the start is a thousand times more important than the tone, for when the way is right the tone is sure to come right, sooner or later.

A lady who had more money than she things necessary for a singer once said to me, "I don't care what it costs to learn to sing, but I don't want to have to think so much all the time." I replied, "Well, then, madam, you will have to look for another teacher. Money alone will not make a singer."

The pupil, and especially the singer, must learn to think, feel, see and hear tone. As for the average pupil! Ninety per cent. of all instruction goes in one ear and out the other! The teacher is compelled to tell and teach over and over again the same thing. Lack of concentration on the part of the pupil. Students who study in this way, even when the teacher succeeds in making them do a little something, don't stay taught; they have no foundation and they soon lose everything. Be sure you are right, at the start, then closely the instruction until right habits are formed. If the system is right you are then sure to succeed. If not,—well, that is another story.—E. J. MYER.

Are You Thinking of Having Your Little Boy or Girl Begin the Serious Study of Singing?

By Ralph M. Brown

SMALL children should be urged to sing very softly.

The voices of small girls or boys are in proportion to their tender bodies and very different in volume from the strident and forced tone they are often encouraged to produce. This is much better understood than it was twenty years ago, but too often serious study is contemplated and often carried into effect where the child's voice is like its body—undeveloped.

There is considerable room for argument regarding the value of the experience gained by boys in singing in Episcopal and Catholic choirs.

This does not refer to those where the boys are permitted to scream, but where the director has experience and knowledge and the boys' best interests at heart. It has been found too often that where the boyish voice has been unduly cultivated, though along perfectly correct lines, that at the age of mutation the change did not occur with the freedom and subsequent volume that might be expected from such an unusual child's voice.

A boy's voice is at its best only about five years, while a man can safely count on twenty. The greatest compliment that can be paid the child's voice is to say that it sounds mature. This in itself should show (whether the voice has been taught correctly or not) that it is abnormal and too much like asking the tender bodies to assume the duties of grown men and women.

Argue as we may regarding the foregoing, there can be no doubt that no boy's voice was ever injured by waiting until he was 18 or 19 before beginning his serious study, and the late Matilda Marchesi, teacher of many of the greatest women singers of the last generation, has said that a girl should be 18. This will be found to be largely a matter of physical development, but it would certainly be unwise to permit a miss of less than 16-to practice with the same seriousness as a women of 20.

This seeming delay does not retard the final development of the vocal organs, but permits their quick and permanent grasp and control of the proper exercises, and a gain of strength usually very satisfactory to all. The learning of the correct use of the voice where there has been no incorrect teaching or singing to overcome should be only a matter of a few months. Its artistic use in song interpretation is on the contrary a lifelong study.

The child who shows marked musical talent in early years, together with a good voice, had best be allowed the opportunity of such musical training as he will receive in connection with the study of the piano, violin or other instrument for a few years, rather than overtax the powers of his immature vocal organs. The more of general musical training he has had, the easier and more satisfactory will be his progress in vocal music, when the proper time arrives for its serious study.

IT is insane folly to try to sing important roles on the stage after one or two years of study; it may perhaps be endured for one or two years without evil results, but it can never be carried on indefinitely. —LILLI LEHMANN.

"THE conception of recitation as speech in song must never so befog the singer's mind as to obscure the fact that it is still song. Recitation is to be sung: not shouted, cackled or barked.—W. J. HENDERSON.

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Musical Questions Answered

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. What is the proper time for starting the fall practice?—L. G. T.

A. It should commence when the public schools open. In many parts of the country, however, it begins much earlier,—in the Southwest many teachers begin in August. Much depends upon the climate. In some so-called "wealthy" districts the students do not begin until November first and end their lessons about the middle of May. Is there any wonder why the children of the so-called poorer districts, who study during the summer, almost invariably outstrip the wealthy students, despite their many advantages? It is a great mistake to postpone the opening of the music-teaching season later than the opening of the school season.

Q. In this measure from "The Chariot Race," by L. Schytte, do the sharps before the G and A octaves in the right hand affect the G and A in the upper staff in the left hand?—S. I.

A. In general, an accidental occurring in one staff cannot affect notes in another. In this particular case there is a still stronger reason—the G2 comes *after* the G, and the A2 *after* the A: how then could they affect notes that had already been played and were through with? An effect cannot go before its cause.

Q. How can one tell what key a piece is written in?—Student.

A. In general the lowest note of the last chord in the bass at the end of the piece will give you the name of the key—that is, it will tell you whether it is G or D or A, flat or F sharp, etc. In many cases, however, tell you whether it is major or minor, and there is the difficulty. There is no sure way unless you learn the scales. Then, if you find the last note is, for instance, G, and the signature is one sharp, you know that the piece is in G major, but if the signature is two flats you know that the piece is in G minor.

We cannot omit this opportunity to comment upon the need for more extended preparatory work. There are apparently thousands of people who would enjoy their music infinitely more if they knew just a little more. No one can be considered to have passed the first steps in music who has not become acquainted with all the keys. These are not necessarily learned through the scales but the scales form the best kind of drill in such matters. If "ignorant" were to give just one reason why experienced teachers often smile when some system proposing to do away with technical exercises is proposed.

Q. Has the size of the Adam's apple anything to do with the beauty of the voice?—Vocalist.

A. Certainly,—since the Adam's apple is simply the colloquial name for the larynx. The size of the larynx unquestionably has something to do with the character of the voice, but what it does is a matter of little concern to the singer. Some people, owing to a very thin neck, appear to have abnormally large larynges. Some such people develop good voices, others do not. Consequently, do not be misled by the outward appearance of the larynx.

Q. Where does the accent fall in playing a broken chord, on the bottom note or on the top note?—L. T.

A. The first or lowest note of the broken chord accompanies the beat in all cases except where otherwise indicated as in the famous Mendelssohn "Spring Song"). Therefore, there is a very slight accent, if any, upon the first note.

Q. Kindly let me know to what organization one must belong in order to attend the Music Teachers' National Association Convention?

A. Membership in the Music Teachers' National Association is very easily obtained by corresponding with the Secretary, Waldo Pratt, at 86 Gillett St., Hartford, Conn. Any music teacher in good standing may join the Association upon payment of the annual fee of $3.00.

Practical Manual of Instrumentation. By Gaston Borch. 56 pages, boards. Price, $1.00. The Boston Music Company.

A concise and up-to-date hand-book. No space is wasted in explaining (for instance) the earlier use of the horns and trumpets in many different keys, but the Chromatic (Valve-horn) in F, and the Trumpets and Cornets in B flat and A are taken for granted, in conformity with modern usage. A valuable chapter is that treating of the reducing of large scores for the smaller orchestras, and of the "cross-scoring" necessary where the exact make-up of the small orchestra is a matter of some doubt. While making no pretentions to the completeness of the voluminous works by Berlioz, Jadassohn, Prout or Kling, this little book sets forth a surprising amount of information in a convenient and practical form.

Songs of America. By Simon N. Patten. 292 p., paper, price 50 cts. (B. W. Huebsch, New York.)

A collection of songs designed for community and social singing. The tunes are largely old familiar true and tried ones, but the words in many cases are new, and from the pen of Dr. Patten himself. Dr. Patten was for many years Professor of Economics at the University of Pennsylvania; his songs are admirable in sentiment, but scarcely possessed of the true lyric quality. We feel constrained to quote the somewhat hackneyed old Latin proverb, "Ne sutor ultra crepidam."

NEW BOOKS

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Department for Organists

Edited for September by R. HUNTINGTON WOODMAN

"The eloquent organ waits for the master to waken the spirit."—DOLE

Principles of Pedal Playing

By R. Huntington Woodman

THIS article is an attempt to outline a principle of "footing" which will serve the somewhat advanced organ student in perfecting himself in pedal playing; and to suggest to him a method whereby he may play brilliantly with the least effort.

Piano methods are more or less widely advertised and formerly there were some acrimonious controversies over the merits of this or that system of teaching. Vocal methods are almost as numerous as the vocal teachers, but French, German, or English methods of organ playing are of comparatively recent prominence. The "method" in most cases seems to reflect the nationality of the teacher; and whatever points of difference there may be in the system of instruction, all have one fundamental aim—to establish an organ technic and a thorough mastery of the instrument. Of course, as the manual technic is so much like that of the piano we can look to the lower extremities to discover the principal differences in methods.

Brilliant Pedal Technic

The acquisition of a brilliant pedal technic requires flexibility, confidence and a peculiar sense of foot distance. The student must be able to "See distances with his feet." How best to acquire these points is the question.

The three so-called methods may be roughly described thus: The old German method was to use alternate toes as much as possible and heel and toe occasionally, principally in going from a white to a black key. This method began to be obsolete about forty years ago. An elderly friend of the writer who studied organ in Germany in 1877 was obliged to play the scale of A with alternate toes, beginning with the left foot. Once tried, never used!!

The French Method

The French method lays more stress upon flexibility and uses the heel and toe method excessively. The English organists, particularly the modern ones, use what has always seemed to the writer to be an admirable mixture of heel and toe and single toe methods. Until Monsieur Guilmant began his series of organ compositions and his concert playing in the Trocadero and elsewhere, the pedals were somewhat neglected in French organ music. Examine the works of Wely and Batiste, for instance, and the pedal part will be found very subordinate. Guilmant, Salome, Gigout, Franck and Widor have created a modern French school of organ playing and composition which today has far outstripped the schools of other nations.

But our object is to discover the best way of acquiring the three necessary features of a brilliant pedal technic. First, confidence; second, flexibility, and third, dexterity.

Confidence can best be acquired by the use of pedal exercises which are written in such a manner that they may be played by alternate toes. By keeping the knees and feet together the playing of passages without long skips will present very little difficulty. Locating notes which are a fifth or more apart presents greater difficultics. The writer has found, after many years of teaching experience, that if the student can locate the four gaps between the groups of black keys, without looking at them, and without hesitation, he will soon acquire the necessary confidence which will enable him to strike practically any note at any part of the pedal keyboard. After the student has developed the skill necessary to locate any note, passages for alternate toes, with and without passages for the manuals, should be diligently practiced. Confidence can be acquired better by using both feet as much as possible—in fact, acquiring considerable pedal facility with this method before beginning the use of the heel and toe method.

It should be borne in mind that a proper touch should be applied to each and every note. Pupils beginning the practice of the pedals are recommended to exaggerate the ankle touch, until a certain flexibility is acquired. This exaggeration can be done by imagining, when striking a pedal key, that we are about to stand on tiptoe. This will result in the knee *rising* whenever the toe is depressed—a very useful method of determining whether the ankle joint is flexible, vertically. The weight of the leg should never be used to strike a pedal key. It is more difficult to acquire a good heel touch; but by placing a *mental pivot* through the ankle joint, an idea of the proper touch can be suggested at least. Raise the toe slightly when striking with the heel. There will be some unavoidable leg weight in every heel touch, but with the pivot idea in mind the leg weight will be reduced to a minimum. With the heel and toe touches understood, we should begin the study of Flexibility.

Flexibility

Not only must the vertical movement of the toe and heel be accomplished with a relaxed leg and ankle, but a sidewise motion of the toe and heel must also be acquired without stiffening of the muscles. Scale passages principally on the white notes, played with each foot alone, with a perfect legato touch, will serve to begin this study. Skips of a third are also to be used and the rapidity of execution can be gradually increased. Care must be taken not to twist the leg in extended skips of heel and toe.

Dexterity

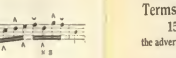
We now come to the third requirement namely, Dexterity, and this can only result from careful and diligent practice and an intelligent application of all the methods of footing alluded to above.

A short time ago a prominent organist sent to a score or two of his well-known colleagues a circular letter asking them to indicate the proper "footing" of the scales (in rapid tempo)—copies of which were inclosed. The replies differed so widely that it was impossible to deduce any well-defined method of footing from the indicated markings. To the writer's mind it is not surprising that a uniform footing is not established. With only two toes and two heels to play thirty or thirty-two notes, the methods of alternation of these extremities must necessarily be varied according to circumstances. It ought to be possible, however, to find a principle of pedalling which will serve in the majority of scale passages—a principle which will correspond roughly to that general precept in finger technic, namely, with the right hand place the thumb on the white key which lies to the right of a black key; and place the left thumb on the white key which is to the left of a black one. This is a good general principle but, like everything in music, it has many exceptions. If we can discover some general principle on which to base our pedal playing we shall have no difficulty in finding the most convenient way of playing a pedal passage. We may memorize the footing of a certain scale, but it is more than likely that we shall have to change our footing on account of special conditions. I would eliminate the *memory* and suggest a *principle* based upon efficiency—which means doing a task with as little friction and lost motion as possible. That method of "footing" is best which most completely eliminates lost motion. The avoidable lost motion is forward and back movement of the feet, which can be avoided to a large extent after the student has acquired ankle flexibility and mastered the heel and toe method (which, let me repeat, should not be used until he is able to play accurately with alternate toes, regardless of lost motion).

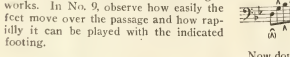
To illustrate the application of the avoidance of lost motion, let us take the following fragment of the scale of D and note how variously the four notes D, E, F♯, G will be "footed" under different conditions, depending on the position of the feet in preceding or following passages:

The right foot is in front of the left throughout. (To avoid drawing the right foot backward, the final A in the passage could with entire propriety be played with the right heel, as it would be if it were followed by a G♯ or B flat.) The first D can be played with the right heel in very rapid movement if desired.

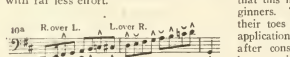
In No. 2 note the different footing made desirable by the first C sharp.



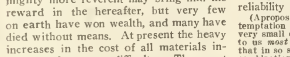
(try this passage with the footing of No. 1 and note the quick change of position of the left foot in passing from C sharp back of the right foot to E. In rapid tempo the footing marked is much more convenient.)



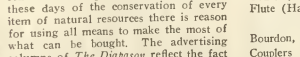
In No. 3 we have a passage lying in the upper part of the keyboard. Therefore begin with the left foot in front of the right foot and *keep it there*. The first G may be played by either the left heel or right toe as may best suit the performer. If will be noticed that the two feet keep their original position, left in front of right, throughout.



The passage at 4 lies principally below the middle of the keyboard and the most convenient position to begin it is with the right foot in front of the left, and keep it there until of necessity the left foot has to move forward in order to play the F sharp, Marked N. B. In these four examples the phrase D. E. F sharp G has been footed differently each time for the purpose of avoiding unnecessary "fore and aft" motion, and all of the passages can be played with great velocity and little motion. To illustrate this principle in complete scale passages let us look at the following:



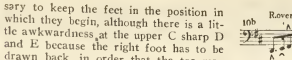
Begin with right over left. Note the C sharp D and E and observe how little foot motion is required.



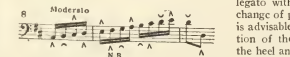
No. 6 is the same passage except at the end where the right foot is *kept still* over the C sharp and D, while the left foot, already behind, passes under to the E, after playing which it has abundant time to find the G sharp. Observe the lack of fore-and-aft motion.

More Extended Passages

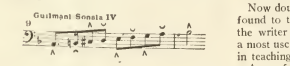
Take now an extended scale passage No. 7. In rapid tempo it will be necessary to keep the feet in the position in which they begin, although there is a little awkwardness at the upper C sharp D and E because the right foot has to be drawn back, in order that the toe may play E and not E flat.



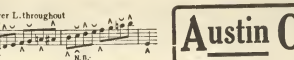
In more moderate tempo it would be well to change the position of the feet in the upper octave, getting the left foot in front of the right. Thus the upper octave of the scale could be footed thus (No. 8)—putting left in front of right at N. B.—but in rapid tempo, much more smoothness can be obtained by keeping the feet in one position as much as possible, in spite of a slight awkwardness at the upper end of the scale passage. (See example 7.)



Let us apply this principle to a few specific examples taken from standard organ works. In No. 9, observe how easily the feet move over the passage and how rapidly it can be played with the indicated footing.

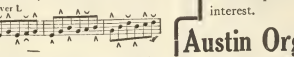


In No. 10 *a* and 10 *b* we see two methods of footing the same passage. The first is taken from an edition of the fourth Guilmant Sonata published in 1886. The second is suggested by the writer as productive of greater velocity with far less effort.



N. B.—This E can be played by the heel of either foot with equal convenience.

In No. 11 we have an application of this "least motion principle" extending over two octaves in broken chord formation. When this passage is played vivace it will be perfectly easy to keep a perfect legato with practically no motion. One change of position, at the fourth measure, is advisable. Note, in the descending portion of the passage, the employment of the heel and toe respectively on the white and black keys.



Now doubtless, many exceptions can be found to this principle; but nevertheless the writer has found it for many years, a most useful basis for his own work and in teaching.

Any of the above passages may be footed in other ways, and in moderate tempo the results may be equally good. But if a brilliant pedal technic is desired the application of the least motion principle will accomplish it.

Lest I be misunderstood, let me repeat that this method is not for absolute beginners. They must first learn to use their toes in all positions, deferring the application of the above principle until after considerable pedal dexterity has been acquired.

War and the Small Organ

WAR seems to have had little effect on the demand for organs, if reports from the various large builders are an accurate gauge—and we can think of no better means of judging. The organ builder always has worked for a very moderate reward. His undoubted achievements toward making the worship of the Almighty more reverent may bring him his reward in the hereafter, but very few on earth have won wealth, and many have died without means. At present the heavy increases in the cost of all materials interpose the great difficulty. The most interesting immediate consequence of this has been further promotion of the modern mechanical methods of duplexing, etc.

A church may not be able under present conditions to purchase as large an organ as at some previous time. No one should claim that fewer pipes can and do mean the same organ that a fuller representation of stops makes possible, but in these days of the conservation of every item of natural resources there is reason for using all means to make the most of what can be bought. The advertising columns of *The Diapason* reflect the fact that some builders are showing their clients the possibilities of mechanical increase of the resources of an organ as they never have before.

Another effort growing out of the present situation is the improvement of the small organ. Men who formerly strove only after the largest contracts now realize the greatly increasing demand for the small instrument. It is not how large, but how good, in many instances, and the development of the seven to fifteen-stop organ to its greatest capacity and its construction with the best possible materials and with the most reliable action and the most artistic voicing is a task worthy of every builder of organs. How much better an excellent organ with only a few essential stops on each manual than one with a large number of stops, but with quality lacking in every feature and reliability a stranger to the instrument!

(Apropos of the above, we cannot resist the temptation to reprint the specification of a very small organ recently built, which seemed to us most excellent. Our only criticism is, that in so small an instrument the adjustable combinations are not exactly necessary, as seven stops are a number easily operated by hand. However, they do no harm, and may do some good, so we shall not insist too strongly on this point.)

GREAT ORGAN.
Diapason, 3 ft.
Dulciana, 8 ft.
Melodia, 8 ft.

SWELL ORGAN.
Salicional, 8 ft.
Gedeckt, 8 ft.
Flute (Harmonic), 4 ft.

PEDAL ORGAN.
Bourdon, 16 ft.

Couplers and Accessories—Swell to great; swell to great, 4 ft.; swell to great, 16 ft.; swell to swell, 4 ft.; swell to swell, 16 ft.; swell to pedal; swell unison off; great to great, 4 ft.; great to pedal; swell tremolo.

Adjustable Combinations—1, 2, 3, 0, swell and pedal; 1, 2, 0, great and pedal; 00, general release.

Pedal Movements—Balanced swell; sforzando (full organ) reversible; reversible great to pedal.—From *The Diapason*.

Department for Violinists

Edited by ROBERT BRAINE

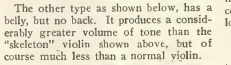
"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

The Mute Violin

A CORRESPONDENT writes: "Kindly advise if practice on a mute violin is beneficial or detrimental to the person who does the practice. Where one does considerable practice on the mute violin, is it likely to give the wrong intonation when he plays on his regular violin?"

Violins constructed so that they give only a fraction of the full tone of a normally constructed violin, are known as "mute," "silent," or "skeleton" violins. They are very useful for practicing in hotel rooms, on steamships, in rooming houses, late at night, or whenever or wherever the practice might annoy other people. These instruments are constructed according to two general types. In the one illustrated below, only a framework is used, and as there are no sounding boards as furnished by the back and belly of the normal violin, the tone is very faint indeed. This "skeleton" violin is of the normal size, is equipped with regulation fingerboard, has a chin rest, and is in all respects like an ordinary violin, except that it has no back, belly or ribs.

The other type as shown below, has a belly, but no back. It produces a considerably greater volume of tone than the "skeleton" violin shown above, but of course much less than a normal violin.



Now, let us see what can be done with these "skeleton" violins. Since all the mechanical parts used in playing are the same as in the ordinary violin, it is evident that every composition and technical exercise can be played upon it, the only difference being the faint tone. The fingering and interval distances are exactly the same, and the intonation is the same.

The principal objection to much practice on the "skeleton" violin is in the character of tone produced. The purely mechanical and technical work of the violin, bowing exercises, etc., can be successfully mastered on such a violin, but the development of a fine tone would naturally have to be acquired on a normal violin. Swells, accents, *sfz's*, etc., can be only faintly produced, and it is evident that a fine, ringing, sonorous tone and the proper shading can only be learned on a normal violin which gives tones of full volume. It is probable also that the player will not be so careful as regards intonation, when playing on the "silent" violin, since slight differences in the intonation would not be so readily noticed as in tones of the full strength. There is also the objection of the lack of inspiration which the player feels when producing these faint, thin tones, as compared with the sonorous, ringing tones of the normal violin.

While it has its shortcomings as a medium for practice, the "silent" violin is still of great utility to the student or professional violinist who does much practice, as there are many occasions, and many places where much practice cannot be done on account of the annoyance it causes others if done with tones of full strength. Under the circumstances in which there is no other way to practice, such as where students live, who might not object to an hour or two of loud practice, might take serious exception to four or five hours. Then there are cases where there is sickness in the house, or nervous neighbors who cannot stand any practice at all, and all sorts of emergencies, where a violin with full tone cannot be used. In such cases the "silent" violin offers a convenient substitute. Where there is no necessity for its use, it is better not to use it at all, and to use the normal violin with full tone at all times.

A New Nomenclature

IT has been supposed that every difficulty and musical effect possible in violin playing, had been already named, tagged, and cataloged by the many great men who have been working on the problem for the past three hundred years. According to a certain Western paper, however, a new genius has arisen, who has revolutionized the art of violin and 'cello playing, at least as far as nomenclature is concerned if in nothing else. The following is his announcement:

Completes Research Work

Mr. ——— announces the completion of twenty years' research and experiment in the esthetic phase of violin and 'cello playing. Specific definitions, never before published, have been evolved, reducing to infallible science, the production of the beautiful in individual tones, and tonal groups. The presentation of the definitions includes the three great secrets of pedagogy, leads the students to the highest, purest inspiration. The terms, covering the perfectly co-ordinated nuance, right and left, are:

The Strokes—The Vowel Reiteration, the Horizontal Curve, the Vertical Curve, the Spiral, the Serpentine, the Simultaneous Release and Attack in Reiteration Crescendo, the Simultaneous Three and Four Part Chord.

The Positions—Minus, Perfect and Plus, Applied to the Nuance Shift, and to Enharmonic Changes in Pure Tonality.

The Shifts—Wide, Compound, Reverse Compound, and Surreptitious.

The Portamenti—The Slurde Follow Up, the Double Follow Up, the Reverse, the False, the Preparation Spread for Nuance Descent, the Cross Relation Nuance Assertit.

The Vibrati—The Limpid, Middle Curve, Florid, Cylindrical, the Half Vibrato."

Pizzicato

MANY violinists fail to consider that there is a choice between good tone and poor tone in *pizzicato* no less than in the usual bowed notes. One common cause of poor tone is the use of the *nail* in picking the string, in place of the fleshy tip of the finger. The noted orchestra conductor, Hans Richter, found this fault prevalent years ago in the orchestras in England, and being imperfectly acquainted with English, he nearly convulsed the players at rehearsal by asking them to play *"not with the horns but with the meat."* They knew what he meant, however.—From *An Unwritten Diary* by C. V. Sanford.

Teaching Material

THE value of using familiar melodies as part of the teaching material for developing violin and 'cello pupils in the earlier stages is getting to be more and more recognized. It is not so many years ago that a very large number of teachers used exercises alone, and no pieces or melodies, in the first year or so of teaching, and in many cases the exercises used were so dry, unmelodious and inspid that the pupil was more turned against violin playing than encouraged. I remember some of my earlier lessons under such a teacher. He seemed to delight in hunting up the most uninteresting, ungrateful and unmelodious exercises for his young pupils, and frowned upon any compositions which contained even the ghost of a pleasing melody. As a result he found great difficulty in getting new pupils, and keeping those he had, and it took him fully twice as long to develop a pupil than it would have done had he used more pleasing material, which the pupil could comprehend.

Understandable Music

Now, nothing can be more clear than that the proper progress of a pupil depends directly on how well he comprehends the music assigned to him to practice for the next lesson. If he does not understand the music, his practice is thrown away. If he practices it incorrectly it is worse than thrown away. Every teacher knows how frequently a pupil brings a lesson which he has practiced all wrong, possibly in the wrong key. For this reason it is of the highest importance that material should be used which is easily comprehended by the pupil, and of such a nature that he can hear when he is wrong. Technical exercises, scales, arpeggi, etc., must, of course, be used, but it is wise to use in connection with them little tunes and melodies, which the pupil either knows already or can easily learn. This is an excellent course to pursue in learning any musical instrument, but it is doubly so in the case of a beginner on the violin or 'cello, since on these instruments, he must make his own intonation, that is, he is obliged to learn by constant practice where to place his fingers on a smooth fingerboard, without frets. To produce a certain tone, the pianist has only to strike the right key; the beginner on the violin has to grope around on the fingerboard with his finger until the proper point is reached to produce the tone.

Getting Correct Tones

A pupil of great talent, who can read music, and hear the correct pitch of tones mentally without the aid of an instrument, can make progress with almost any material for practice, but a pupil of lesser talent is often unable to make much headway unless melodies of the most striking and familiar character are used, in the earlier stages. Later on, of course, music of an entirely different character can be used. It is much the same as teaching children to read, in the kindergarten and first grades of school. Easy words, simple sentences, and little stories dealing with facts in the life of the young pupil, which he can easily understand, are found to be the best.

Many instruction books and books of studies for the violin are practically worthless, because their authors have no real talent for composition, and the exercises cannot be comprehended and assimilated by the average pupil. Folk songs of all nations make admirable material for the beginner in violin playing, in connection with technical exercises. Melodies which are popular with millions of people over a long period of years are genuine melodies—real inspired musical inventions — which would not have achieved universal popularity if they had not been inspired. Such melodies lay hold on the mind of the young student, and he grasps them and learns to play them in tune ten times as quickly as he would a lot of uninspired, tasteless, made-to-order exercises, written by some dry-as-dust pedagogue, who never had a really inspired musical idea in his whole life time.

At the present day teachers are using an immense amount of teaching material consisting of familiar melodies, easy themes from the operas, folk songs, patriotic melodies of all countries, little dance tunes, popular songs which have stood the test of time, and all other real red-blooded melodies, filled with life, beauty and spirit, and not a dull procession of lifeless notes made to fill up the requisite number of pages in an instruction book.

Anton Hegner, the eminent 'cellist, and writer of 'cello music is a great believer in the educational power of familiar melodies in the first stages of violin and 'cello practice. As the pupil advances, no one is a greater stickler for the very best in musical literature, but he recognizes the advantage of easy and familiar tunes in the early stages. In his *Recreations for Young 'Cellists*, Mr. Hegner uses the following melodies, alternating with technical exercises. The work is intended principally for American pupils, and as will be seen by the list, the melodies are of a type, which every young pupil knows by heart, and can readily hear his mistakes when playing them.

Old Hundred; Onward Christian Soldiers; Sun of My Soul; Holy, Holy; In the Gloaming; America; Nearer My God to Thee; See the Conquering Hero Comes; Adeste Fidelis; Long, Long Ago; Home, Sweet Home; College Song Gaudeamus Igitur; Go Ring Dem Bells; Mary Had a Little Lamb; It's a Way We Have at Old Harvard; Tom Big Bee River; Lilly Dale; Yankee Doodle; Oh, Willie We Have Missed You; Tramp, Tramp, Tramp; A-Roving; Still Holy Night; Star Spangled Banner; Uncle Ned; Upidee; Flee as a Bird; Pop Goes the Weasel; Massa's in de Cold, Cold Ground; Poor Old Slave; Comin' Through the Rye; The Lass of Richmond Hill; Rosa Lee; Maryland, My Maryland; Rocked in the Cradle of the Deep; Our Flag Is There; Boys, Carry Me Long; Rock of Ages; Killarney; Days of Absence; Cheer Boys, Cheer; Glory, Glory Hallelujah.

Many other collections of melodies of similar type to the above might be named,

Use Your Own Violin

BORROWING violins to play on for special occasions, as is the custom with so many violinists, is a great mistake unless the player has the privilege of using the violin for practice for a week or two beforehand, so as to get thoroughly familiar and *en rapport* with it. Violins differ slightly as regards the model, tone, responsiveness, height of the bridge, thickness, thickness of the neck, set of the finger-board, and in some case. length of the string from nut to bridge (⅞ size violins, and where the neck is slightly short of normal). The violinist can do the best work on his own violin with which he is thoroughly familiar, and which from long practice has become, as it were a part of himself, as familiar in its use as is the larynx to the singer.

Even a violin which very much resembles another as regard proportions and measurements and all mechanical features, may respond very differently under the bow, in producing the tone. Of the violins of Stradivarius, Joachim, the great violinist once said: "What appears to me peculiar to the tone of the violins of Stradivarius is an unlimited capacity for expressing the most varied accents of feeling. The tone seems to well forth like a spring, and to be capable of infinite modification under the bow. Stradivarius' violins affording a strong resistance to the bow, when resistance is desired, and yet permitting the lightest touch, emphatically require that the player's ear shall patiently listen until it catches the secret of drawing out their tone. Their beauty of tone is not so easily reached as is the case of many other makers. The violin which has appeared in late years, proving that teachers are becoming alive to the fact that the use of such melodies facilitates the learning of the violin and 'cello in the earlier stages.

vibrations increase in warmth, the more the player, discovering their richness and variety, seeks from the instrument, a sympathetic echo of his own emotions; so much so that these violins seem to be living beings, and become as it were the player's personal familiars—as if Stradivari had breathed a soul into them, in a manner achieved by no other violin maker. It is this which stamps them as creations of an artistic mind, as positive works of art."

If, as is the opinion of one, of the greatest violinists of all time, as expressed above, the violins of Stradivari, the world's greatest violin maker, must be constantly played on by the violinist, to discover the secret of drawing out their tone, how much more must the owner of an ordinary violin, which must naturally possess many defects, be thoroughly at home on his instrument.

Many inexperienced young violinists often accept the loan of a violin, possibly only a few hours before a public appearance, which they use in place of their own. This is always a great risk, unless the two violins are practically similar in all respects. Even slight differences, such as weight, or the fact that the strings of one instrument may lie higher above the fingerboard than the other, are apt to disconcert the player, when he has not had time to familiarize himself with the different violin. It is always best to use one's own instrument, even if inferior, than to take chances on a strange instrument, with insufficient time to get used to it in all features.

Violin Questions Answered

P. A. A.—Mere age does not make a violin valuable. If the violin was not originally made by hand, by a good artist violin maker of the proper wood, and according to the correct principles of violin making, the fact that it is a hundred years old would not cut much of a figure. You must first ascertain, from a reliable dealer in old violins, whether your violin is a genuine Stainer. Write to one of the dealers in violins whose names you will find in the advertising columns of The Etude, and arrange to have your violin examined. Any of these firms might buy your violin or find a customer, if it is a genuine Stainer in good condition. There is a large number of imitation Stainers on the market.

W. H. K.—According to the label which you send, the violin was made by Nicola Amati, in 1675. There is no way of telling that your violin is genuine, as there are thousands of imitations.

M. E. A.—Your violin is probably an imitation Steiner. The fingerboard and bridge complain of might come from many different conditions. The violin may be badly constructed, out of wood, and the strings may be old, worn, or of poor quality; the bass bar and sound post may be badly made, of the wrong proportions, or set in the wrong place; the violin may be unglued in some part; the fingerboard may be warped or have gutters worn under the strings. These are a few of the causes which might result in bad tone. Take your violin to a first-class repairer to be put in proper order.

H. R.—Wohlfahrt's "Easiest Elementary Studies for the Violin" is good for a start. The Hohmann's and Hermann's books are also widely used. The course could be followed by the Kayser studies, Op. 20. 2—From six months to one year should be devoted to the first position alone, but this, of course, depends on the pupil's talent and the amount of time he can give to the violin. 3—Your letter fails to state what minuet you wish to play, or what arrangement of the "Bohemian Girl," so it is impossible to advise when these could be taken up for study.

G. H. H.—Your question as to what effect the position in violin playing has on the heart action is one for a heart specialist. It is possible that the position of the left elbow, which is drawn under the body of the violin, might compress the chest slightly, resulting in a slight effect on the heart. However, I have never heard of any injurious effects of this nature from violin playing.

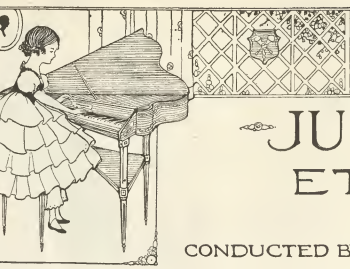
H. K.—Seventeen is rather late to commence studying the violin with the view of becoming a professional. However, it has been done. Much depends on your talent and the amount of time you can devote to it. 2—Do not use a wire A or D, or a wire E, unless you are compelled to, on account of excessive perspiration. As your letter states that you are studying with a first-class violin teacher, he would be better fitted to answer the rest of your questions than one who does not know you and has never heard you play.

S. D.—Violins with "Ole Bull," "Paganini," "Conservatory," "Hopf," etc., branded in the wood, are usually factory fiddles, and as a rule of no great value, even if they have "been in the family" 75 or 100 years. Many makers of factory violins use the names of great violinists as trade marks.

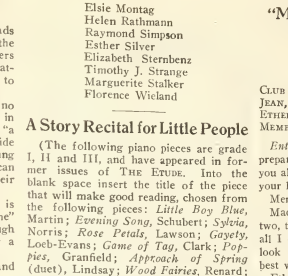
M. M. S.—The label signifies that the violin was made by Johan Baptiste Schweitzer, at Budapest, the position of an Amati. Schweitzer was a well-known Hungarian maker of violins and 'cellos. Whether your violin is genuine or not I could not say without an examination.

M. W.—I would prefer not to act as umpire in your dispute with your teacher as to what studies you had best take up next. Your teacher is certainly better fitted to judge of the matter than a perfect stranger who has never heard you play. In all such matters you should be guided by your teacher, unless you have lost confidence in him, in which event you had better get another teacher. Pupils make a serious mistake in trying to force the teacher to give them studies, and compositions, which he feels are not suitable for them.

W. J. O.—The fact that the word "Germany" appears on the Stradivarius label in your violin, indicates that the instrument is a German copy of a Strad. Absolutely impossible to set a value on the violin without seeing it. Take it to any dealer in old violins in your city for an estimate.



JUNIOR ETUDE



CONDUCTED BY ELIZABETH A. GEST

"Vacation's Done"

VACATION'S done, hip, hip, hooray!
It was a lovely holiday,

But now we must go back to school.
We don't mind that—it's getting cool.

We feel like studying to-day,
And when we're through, we'll dance and play.

The fall has come, but we don't care,
There's something in the Autumn air

That makes us want to get to work;
Our study hours we will not shirk.

We'll start our music lessons, too,
And practice hard, we promise you.

We'll do just as our teacher says,
And keep it up through winter days.

That's what we'll do, and by next spring
We'll know our scales and everything!

September

SEPTEMBER is a queer time of the year, is it not? It is a mixture—"fifty-fifty"—partly summer and partly fall.

On warm days we feel like pretending that it is still summer-time, and vacation-time, and on cool days we feel that it is winter-time and work-time, and we feel like "starting something."

But then, if we do "start something" we sometimes feel like saying "Oh, well, it is only September, I will work harder in October."

Instead of such a sentiment as that we should say to ourselves "Oh, what a perfectly lovely day! I am going to work hard to-day and do some earnest practicing, to make up for some of the time spent doing nothing in vacation."

If October came right after summer it would be such a sudden change that no one would be ready for work; so September comes and gives us a chance to brush up and get things in working order; then by October everything is running along as it should.

Only remember that you are one entire season ahead of where you were last year, and that means that you are older and more advanced musically, and that one whole year's worth of improvement is expected of you, so bear this in mind, and make a good beginning this September.

Oh, Wolfgang!

Young Wolfgang while playing his scales
Remarks every time that he fails.
My fingers have blisters.
And so have my sisters.
I'd rather go fishing for whales.

Princess Pure-Tone

A. L. C.

ONCE upon a time there lived an old lady called Music-Tone, and she had two daughters—Pure-Tone and Poor-Tone.

Pure-Tone was very pretty and she loved to sing and make sweet sounds, but Poor-Tone did not like to sing at all, and was envious of her sister's beautiful voice.

This was *very* long ago, and in those days people did not know much about music. They thought it was very pretty and loved to hear it, and everybody always loved to hear Pure-Tone sing. They often wondered why her singing sounded so much prettier than her sister's, but they did not know that it was because she practiced! Pure-Tone herself did not know that—in fact, she never knew that she *was* practicing—she was just trying to make beautiful sounds.

Sometimes she would go out in the woods and sing to the birds and the butterflies. She enjoyed doing that, but she did not know that she was singing to the fairies, too—she had never even heard of the good little fairies who lived in the woods and who were listening to her.

Every day she went into the woods to sing, and every day the fairies listened to her without letting her know that they were there, until one day they formed a circle around her, and she saw them for the first time.

"Oh, how beautiful you are!" she cried in delight.

"And how beautifully you sing," they answered.

And one of the fairies—one of the prettiest—stepped up to her and held out a little crown.

"We are going to give you this little crown because you make such pretty music for us," said the fairy, and as she spoke she placed the little crown on Pure-Tone's golden hair.

"Thank you," said Pure-Tone. "Do you really like music?"

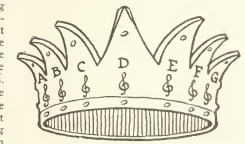
"Indeed we do, we love it," they answered.

"I am so glad," she said. "but dear me! A real crown! What does it look like?" she asked as she raised her hand to touch it. "May I take it off and look at it?" she asked eagerly.

"Certainly," said the fairies.

"Oh, how lovely it is," she cried as she held it in her hands. "It has letters on it, too. Do tell me what they mean."

"They are the names of the tones you have been singing," explained the fairies. "A, B, C, D, E, F, G."



"I did not know that tones had names," said Pure-Tone. "I thought they only had sound."

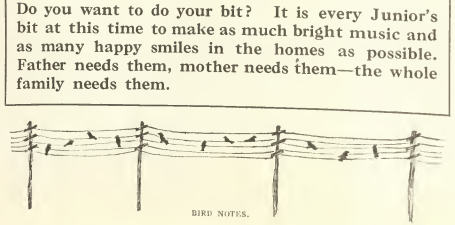
"Oh, yes, they have names, too—each sound has a name, A, B, C, D, E, F, G," they told her.

"How interesting," cried Pure-Tone; "but how do you know which is which?" she asked.

"If you come to-morrow we will tell you. It is too late now," and as they spoke the fairies vanished.

"Well!" she cried. "I wish they had stayed a little longer! But I must hurry home now and tell my sister about the tones and their names," she said to herself, "and to-morrow I will come again to the woods and learn more from the little music-fairies."

Do you want to do your bit? It is every Junior's bit at this time to make as much bright music and as many happy smiles in the homes as possible. Father needs them, mother needs them—the whole family needs them.



BIRD NOTES.

Junior Etude Blanket

SOME of you, perhaps, did not read last months JUNIOR ETUDE, so this is to tell you about the JUNIOR ETUDE Blanket. (If you did read it last month you need not read the rest of this, but do not forget to send in your squares as soon as possible.)

The JUNIOR readers are going to make knitted squares for "convalescent blankets" for the soldiers and sailors. The squares may be made of any color yarn you happen to have, but they must be seven inches square. It takes 90 squares to make a blanket, so get busy right away and make your square, and send it to "JUNIOR ETUDE Blanket," 1712 Chestnut Street, Philadelphia, Pa.

The squares will be put together and the blankets donated to the Red Cross with the names of every one who did their "bit" by making a square.

Junior Etude Competition For September

THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to puzzles, and kodak pictures on musical subjects.

Subject for story or essay this month, "My Ambition," and must contain not more than one hundred and fifty words. Write on one side of the paper only.

Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age, and address of sender, and must be sent to the "JUNIOR ETUDE Competition," 1712 Chestnut Street, Philadelphia, before September 1st.

The names of the winners and their contributions will be published in the November issue.

MUSIC AND PATRIOTISM.
(Prize Winner.)

"Music" expresses thoughts and feelings.

"Patriotism" is a feeling for one's country.

"Music" and "Patriotism" are like a silver spoon and sugar in the cup. The spoon, which is music, stirs the sugar, which is patriotism. A musician is like one who holds the spoon. When he sings or plays patriotic airs he stirs the patriotism of his hearers, thus sweetening them, as the stirring of the sugar sweetens the coffee.

As for example: When our Soldier Boys leave for the camp and the band plays the much loved patriotic songs, the music arouses our patriotism and helps the boys to sustain their courage.

Music is therefore a stimulant to patriotism.

DOROTHY RICHARDS (Age 12),
S. Brownsville, Pa.

"MUSIC AND PATRIOTISM."
(Prize Winner.)

It is easy to feel patriotic when the lads in khaki or blue are marching by to the music of the band. Both the paraders and the spectators feel their hearts beating faster, and they inwardly resolve to do all they can to help their country.

But how do they feel when there are no parades, no music to march to? Over in the trenches, the boys are not having "a fine time." They are facing the *real* side of the war, with no music and stirring drums, but with guns and good American courage! Then is the time when their patriotism shows itself.

When they are downhearted, there is nothing as good as a jolly "singing time" to restore their cheerfulness, even though their voices be accompanied only by a mouth organ.

Music helps to *make* us patriotic, and helps us to *stay* patriotic.

FLORENCE DUFFIELD (Age 14),
Camden, N. J.

MUSIC AND PATRIOTISM.
(Prize Essay.)

ONE day while taking my favorite walk to the park, I found a large, white tent pitched there. After seeing many people go in I decided to follow them.

Inside was a short, elderly man trying his best to influence the people to subscribe for "Liberty Bonds." After urging them on and on without much response, he asked for a volunteer to help him in this worthy enterprise. Jumping out of my seat and quickly getting on the platform I said, "Listen!"

A pin could have been heard as I played softly and sweetly" the "Star Spangled Banner."

Then I arose and cried out, "Do you want that flag torn down?"

The answer came loud and clear, "It never shall be!"

In a little while all of the bonds were sold and the town went over its quota.

SYLVIA E. LYONS (Age 14),
Cambridge, Mass.

HONORABLE MENTION.

Frances Caldwell.
Betty Compfwe.
James Halleck Hean.
Dorothy Long.
Thelma McLevy.
Boris Meritzen.
Dolores Manion.
Fern Peterson.
Jewell Roberts.
Marline Snyder.
Margaret Niven Wilz.
Regina D. Wurcissewski.

Puzzle Corner

The following names of famous operas are misspelt. Spell them correctly using the same letters:

1. Tafus
2. Macner
3. Gohunenst
4. Hamats
5. Moran
6. Gomnin
7. Gerotitol
8. Doridecha
9. Ataritav
10. Aulic

The answer to the July puzzle is "America" ("My Country 'Tis of Thee"). A great many correct answers were sent in, so the prize winners were selected from the nearest and best arranged. So many of you forget (?) to be neat!

PRIZE WINNERS ARE:
Sarah Flaherty, East Boston, Mass.
Marion Spaulding, Amherst, Mass.
Janie Sinclair, Ellerslie, Ga.

HONORABLE MENTION.
Amelia Bosch
Violet Choit
Leah Clymer
Ellna Fredlund
Mildred Friday
Arline Miller
Elsie Montag
Helen Rathmann
Raymond Simpson
Esther Silver
Elizabeth Sternbenz
Timothy J. Strange
Marguerite Stalker
Florence Wieland

A Story Recital for Little People

(The following piano pieces are grade I, II and III, and have appeared in former issues of THE ETUDE. Into the blank space insert the title of the piece that will make good reading, chosen from the following pieces: *Little Boy Blue*, Martin; *Evening Song*, Schubert; *Sylvia*, Norris; *Rose Petals*, Lawson; *Gayety*, Loeb-Evans; *Game of Tag*, Clark; *Poppies*, Granfield; *Approach of Spring* (duet), Lindsay; *Wood Fairies*, Renard; *Spring Flowers*, W. A. Smith; *Pleasant Thoughts*, Rowe; *In Endless Mischief*, Fearis; *Joyous Message*, Mathey. After this has been done, read the story and play the pieces.)

The Adventure of Tilly Time and Thomas Tempo

Tilly Time and Thomas Tempo started out one day for a jolly time in the country. It was warm and sunny, the last snowdrift had melted from the hedge rows, the birds twittered and squirrels sprang from bough to bough, it was (.....).

Tilly Time laughed and swung her bonnet by the strings and Thomas Tempo threw stones and played leap-frog over all the stumps in the wood. Sky and air and wood—yes, the whole world, was filled with (.....).

"Come now, Thomas Tempo," said Tilly Time, "it is not fair to play leap-frog and leave me out, let's have (.....).

Cows dozed in the pasture near by and bees hummed in the undergrowth, flowers peeped from under the brown leaves of winter. A tiny horn sounded from a distance. "I know that horn," said Tilly Time, peeping over the hedge row. "I know it, too," chimed in Thomas Tempo. "It's (.....), said both of the children at once. The horn filled the children with (..... .....); they loved its soft sweet music. They sat down to rest and to listen. "It must be almost noon," said Tilly Time, and she unfastened her lunch box. "How quiet and warm it is here," said Thomas Tempo, and before the children were aware of their presence, out came (.....), and as they touched their eyelids with their magic wands the children fell fast asleep.

(.....), Queen of the Fairies, said "We will strew them with (.....) and (.....). The birds flew east and west, the shadows grew long, the squirrels ran to their nests, the cows walked slowly toward home, the sun sank and in the distance the herdsman sang his (.....).

Peace and silence reigned in the wood. Suddenly there was a snapping of sticks and rustle of leaves; the frightened rabbits scurried before the noise. Some one was coming. See—it is old Father Metronome wagging his head from side to side—how excited he is! Listen! "Where are my beloved children?" he says at every step. "Alas, alas, are they lost, are they again (.....)?"

At last Tilly Time and Thomas Tempo are aroused from their poppy-drugged sleep; they are cold and frightened. "Where are we?" they cried. Old Father Metronome never answered a word, he was spent and breathless; seizing them by the hands he dragged them from the wood and hurried toward the village with the (.....).—J. S. W.

"Meeting of the Wednesday Musicale"

By Jo-Shipley Watson

CLUB PRESIDENT, JEAN, ETHEL, MEMBERS. } CAST

Enter Madame President: Ethel has prepared a paper on Carl Tausig. I hope you all know something about him. Raise your hands, all of those who do.

Members. (*Raise hands*).

Madame President (*counting*): One, two, three, four, five, do not. Well, girls, all I can say is listen to Ethel and then look him up for yourselves; that's the best way. Now, Ethel.

Ethel (*standing*): After reading about Carl Tausig, I have thought of him a great deal, and I hope after I have finished this paper you will think enough of Tausig to read about him on your own account. (*Reads*): Carl Tausig was a Pole, born in Warsaw in the year 1841. His father was his first teacher. When Tausig was fourteen years old his father took him to the great master, Liszt, in Weimar. Liszt lived at the Alte Burg, giving lessons (gratis) to a brilliant set of young musicians.

Among the famous pupils at that time, were Bulow, Klindworth, Joachim, Raff and others. In this small Thuringian town, music had reached a high state of development. There was an opera house and an orchestra. Liszt was the capellmeister and Joseph Joachim was concertmeister of the orchestra; there was also a staff of singers. Weimar was considered the center of "music of the future." *Tannhäuser* and *Lohengrin* were two of the new Wagner operas brought out by Liszt. When Tausig came to play for Liszt, there were many listeners present. Peter Cornelius was one of the circle, and he said: "When Tausig sat down to play he dashed into Chopin's A flat Polonaise and knocked us clean over with the octaves." From that very day Tausig was Liszt's favorite pupil.

Tausig was a hard worker, not only at piano playing but at counterpoint as well. Liszt called him "the infallible, with his fingers of steel." He played from memory every well-known composition, from Scarlatti to Liszt. There was no trace of physical effort in his playing; when he was performing difficult passages, he played with ease and composure. His tone was superb and his style impassioned and impulsive. Tausig made his debut in Berlin when he was seventeen years old, playing with orchestra. The conductor was Hans von Bulow, who was also a Liszt pupil. After a few years touring Europe as a virtuoso, Tausig retired and devoted himself to a life of study. It was several years before he appeared in public again in Berlin, but when he did appear he was universally recognized as a master.

He opened a school for piano playing in Berlin and had many famous pupils. He gave frequent concerts, his "Chopin recitals" being the most successful. But in the midst of all this success he died very young,—scarcely three years old.

Tausig's transcriptions and arrangements of masterpieces are well known among players. The best known are Schubert's *Marche Militaire*, Bach's *Toccata and Fugue in D minor*, Weber's *Invitation to the Dance*, Scarlatti's three *Sonatas, Pastorale and Capriccio* and Clementi's *Gradus ad Parnassum*, a set of most useful studies.

Madame President (*rising*): Now girls, Jean is to play one of the Tausig arrangements, the Scarlatti *Pastorale and Capriccio*.

Members (*clapping*).

Jean (*goes to piano*): The Pastorale is played without much pedal because the pianos in those days had no tone-sustaining pedals, as we have. I found the Capriccio very much harder than the Pastorale, but they are both excellent practice. (*Plays.*)

Madame President (*bowing to Jean*): I hope we will have an illustration every meeting.

The subject for the next time is Hans von Bulow. You know, girls, we are going to take up all of the Liszt pupils first, then we will do some of the other famous pianists of the nineteenth century. Now we will have our games. Jean is to distribute the prizes.

(*Club goes to another room.*)

Weeds of Neglect

By Jo-Shipley Watson

PRELUDE.

MARY FOSTER was a freshman at High School. An unwritten law among freshmen at High School is to "drop music." Of course Mary dropped it. Have you ever noticed how easy it is in music to drop from two lessons to one and finally to none?

I.

Mary was much too busy to notice the weeds of neglect covering up her beautiful music. She moved quickly along the path and did not look behind her. There was no regret. "I have no time for music," she said, and so the piano was silent, except for the half hour Sunday evening when Mr. Foster sang hymns with his wife. Mary was seldom present, —she did not enjoy hymns.

II.

Mary went through High School; she studied German and Latin and she cooked and sewed; she was thoroughly practical and studious. School days were over at last and Mary was graduated.

The Foster piano had been closed for over a year. Since Mr. Foster's death, Mary's mother had not cared to play and sing on Sunday evening, and the neighbors missed the sweet old-fashioned music.

III.

Mary had nothing to do. It was out of the question to read German and Latin text-books, she was not needed in the kitchen and she cared little about sewing. Some of her friends were going away in the fall to study music. She wished she were going somewhere, life seemed so dull at home. One day the thought of her neglected music stirred in her memory. She said brightly, "I will pick it up again."

IV.

Mary opened the piano, the keys were tinged with yellow, they jangled harshly and seemed strangely out of tune. Mary tried again to play the little third-grade waltz, her last recital piece. She looked at her hands and wondered why they felt so odd to her. They were stiff and would not obey her and she could not remember the waltz. She turned to the music cabinet and then two big tears fell upon the backless old "INSTRUCTOR."

EPILOGUE.

Deep down under the weeds of neglect Mary's music is buried. Regret marks the spot where its beauty lies hidden. Music, when once laid aside, is not picked up so easily.

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Publisher's Notes

A Department of Information Regarding New Educational Musical Works

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On the page following this one will be found two series of what might be termed "bargain" offers on new publications—one *Offers on Works in Advance of Publication;* the other *Final Introductory Offers on New Publications.* The first, numbers 1 to 22, are the ones usually found under this head each month on works not yet in print offered at very low prices, just about the cost of paper and printing for purposes of introduction. Many of our patrons have never missed an offer on one work. There certainly is no better way to keep abreast of the times than to examine the publications of a house bringing out modern teaching material.

The second offer, numbers 23 to 64, consists of the last opportunity to obtain one copy of the new publications which have appeared during the previous twelve months, a final introductory offer just as the name implies, and at a very low price because of the purpose, that is, to have our works known among those who are interested in them. Certainly a mutually advantageous proposition.

A Substantial Bonus. With every $2.00 worth purchased from the offers mentioned above, numbers 1 to 64, we will in addition present one of the well-known works mentioned in the blank found on page 615. The conditions of all the above orders are that cash accompany the order, merchandise to be delivered postpaid, and please mention the bonus book desired.

These September offers have been made by us at this opening date of the season for a number of years. They are taken advantage of to a very large extent. We have never had one word of complaint, not one word of disappointment. They could hardly be even called "bargains," they give so much for so little. Why? Because the advantage of having a work in the hands of progressive teachers is of value to every publishing house.

Order Music Supplies Early

There is nothing in a music teacher's experience that is quite so annoying as a lack of material, such as instruction books, studies, exercises, pieces, etc., with which to start the season's work; many teachers, and their number increases year by year, make it a point to get in their music, like coal, in the summer months, thus avoiding the delays and disappointments of the later period and at the same time giving themselves opportunity to "go over" and become acquainted with the newer things so desirable in creating new interest on the pupil's part.

We have ample proof that the "early order" plan has produced most satisfactory results and we most sincerely urge all teachers to take advantage of the suggestion. Not only outright purchases, but also "On Sale" music returnable if not used should be ordered immediately so as to insure delivery before actual work begins. Details of the "On Sale" plan may be had on application but if one is pressed for time a mere outline of what is needed will make it possible for us to forward an "On Sale" package of material selected to meet the wants of the individual teacher—no two packages are ever identical—and each assortment is made up by a trained musician familiar with the requirements of music teaching.

War Time Prices on Music

The conditions growing out of the war have affected the price of musical merchandise not only to the trade, but also to the profession. We are very much interested in this subject from the professional standpoint. It has often occurred to us what stress the music teachers will lay on supplying their pupils with sheet music and books, whether they look for some profit, or whether they give it to the pupils at cost. A consensus of opinion on this question would be very valuable.

There are other questions of even greater moment. At the present time there is a movement among some of the leading publishers to reduce the price of sheet music one third, that is, a piece marked 60 cents will be marked 40 cents —no discount from this price will be given either to the teachers or the public. This is possibly the most radical change, owing to war conditions, that has ever yet been made. This price will be carried through not only with sheet music, but also with the cheap editions and all books. The price will be marked "Net," no discount to anyone excepting the trade. Just how this will affect the teachers throughout the country will be intensely interesting to every publisher and dealer.

We have increased our prices on all books 20 per cent. A book that has been selling for 50 cents is now marked 60 cents and a book that was marked $1.00 is now $1.20, but the discount that we have been allowing the teachers remains the same; in other words, the teachers receive the usual discount, and the consumer pays the 20 per cent. more than formerly.

We will be pleased indeed to receive from the readers of The Etude opinions on these questions and any further information that may be valuable to a publisher will be gladly received.

Our purpose in doing this is to obtain all the information on this question that it is possible to get, and that any of the practical teachers may submit to us.

Year Book for Music Teachers

At this season the music teachers throughout the country are preparing for the coming season. Among other sentences, the Year Book which we have prepared should not be forgotten. This little book, which is small enough for a vest pocket, contains some very useful material. It will be distributed free to active teachers. The usual price for it is 12 cents.

It contains a directory of pupils, giving space for date, name, address and telephone number of every pupil. Then comes the Lesson Synopsis of each day of the week from 9-6. There are enough pages of this kind to last throughout the season. Then comes a set of rules for practice, and after that a select list of very easy teaching pieces, with blank pages following on which to write additional very easy pieces. The next section begins with the next grade, that is easy teaching material. This list occupies six to seven pages. Then come the memorandum pages which are followed by a select list of medium grade pieces with blank pages for additional pieces, and these again are followed by an excellent list of the best difficult pieces, with blank pages. Then come four-hand pieces, then some very valuable material, such as the mention of recent deaths of composers, and a very good pronouncing dictionary of musical celebrities.

We shall be very glad to send this booklet to any active teacher gratis, upon application.

Music Supplies By Mail

The new teaching season is about to begin in all parts of the country and naturally one of the first things to be considered is a useful and plentiful supply of teaching material which leads at once to the question of a reliable and convenient source of supply; the music house of Theo. Presser Company needs no introduction to our regular readers, many thousands of whom are fully acquainted with the house's ability to meet all demands for whatever is essential in the teacher's work.

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September Cut Prices on Leading Magazines

The list below contains some magazine bargains which expire September 30th. These desirable combinations of The Etude with other leading magazines will cost more money starting October 1st. We suggest that those who have their renewals for these magazines as promptly as possible. Many of the leading magazines have already advised us of price advances to become effective October 1st. Do not wait for subscriptions to expire, but send renewals at once.

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Annual Sept. Money Saving

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No. 3—L'Art Du Clavier. By Theodore Lack. Op. 289 — Advance of Publication Cash Price, Postpaid **50¢**

We have received an original work on piano technic from this celebrated French composer and teacher. This work is not intended for beginners. It may be taken up for the pupil who has been studying for two or three years. This work is entirely original, and there is nothing similar on the market. It is not a set of exercises or velocity studies, neither is it a book of pure technic. It stands half way between these two. The exercises are short, and there are exactly one hundred of them. They take you through all the various phases and difficulties of piano technic, and yet the idea of artistic piano playing has not been lost sight of.

The grace and finish of the French musician is apparent on every page. A work of such decided merit is bound to take its place among the prominent educational works on piano playing.

No. 4 — Pedal Book. By Joh. M. Blose — Advance of Publication Cash Price, Postpaid **50¢**

We take great pleasure in announcing that we have in preparation an elementary pedal book by Dr. Blose, who has given special attention to this phase of piano technic and is producing a work of permanent value.

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No. 6 — Spaulding Album for the Pianoforte. — Advance of Publication Cash Price, Postpaid **25¢**

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No. 9—Biehl, Op. 44, Book 2. Easy and Progressive Studies for the Piano — Advance of Publication Cash Price, Postpaid **20¢**

These exercises serve as a splendid introduction to velocity playing and may be used as preparation for the Czerny School of Velocity, Op. 299, or any similar work

No. 10—Biehl, Op. 44, Book 3. Easy and Progressive Studies for the Piano — Advance of Publication Cash Price, Postpaid **20¢**

None of these studies are too long and therefore do not become tiresome. Each one emphasizes and brings out some special point in modern technic tending towards the development of velocity.

No. 11—Biehl, Op. 44, Books 1, 2, 3. Easy and Progressive Studies for the Piano — Advance of Publication Cash Price, Postpaid **60¢**

Owing to the fact that we are offering the second and third books of these studies at a special price in advance of publication, it has been deemed advisable to present an opportunity for securing Book 1, which we already publish, for 20 cents per copy. If Books 2 and 3 are ordered with it, making the special price 60 cents for the three books.

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The late Paul Wachs was one of the most successful writers of high-class drawing-room pieces. A Frenchman himself, he wrote in the modern French manner, and his works contain rare musical inspirations as well as brilliant musicianship. This Album will be the best collection of Wachs' compositions ever issued and in the compilation will be his most favorite pieces.

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ORCHESTRA

VOCAL

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VIOLIN

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ORGAN

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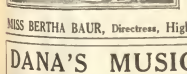
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